

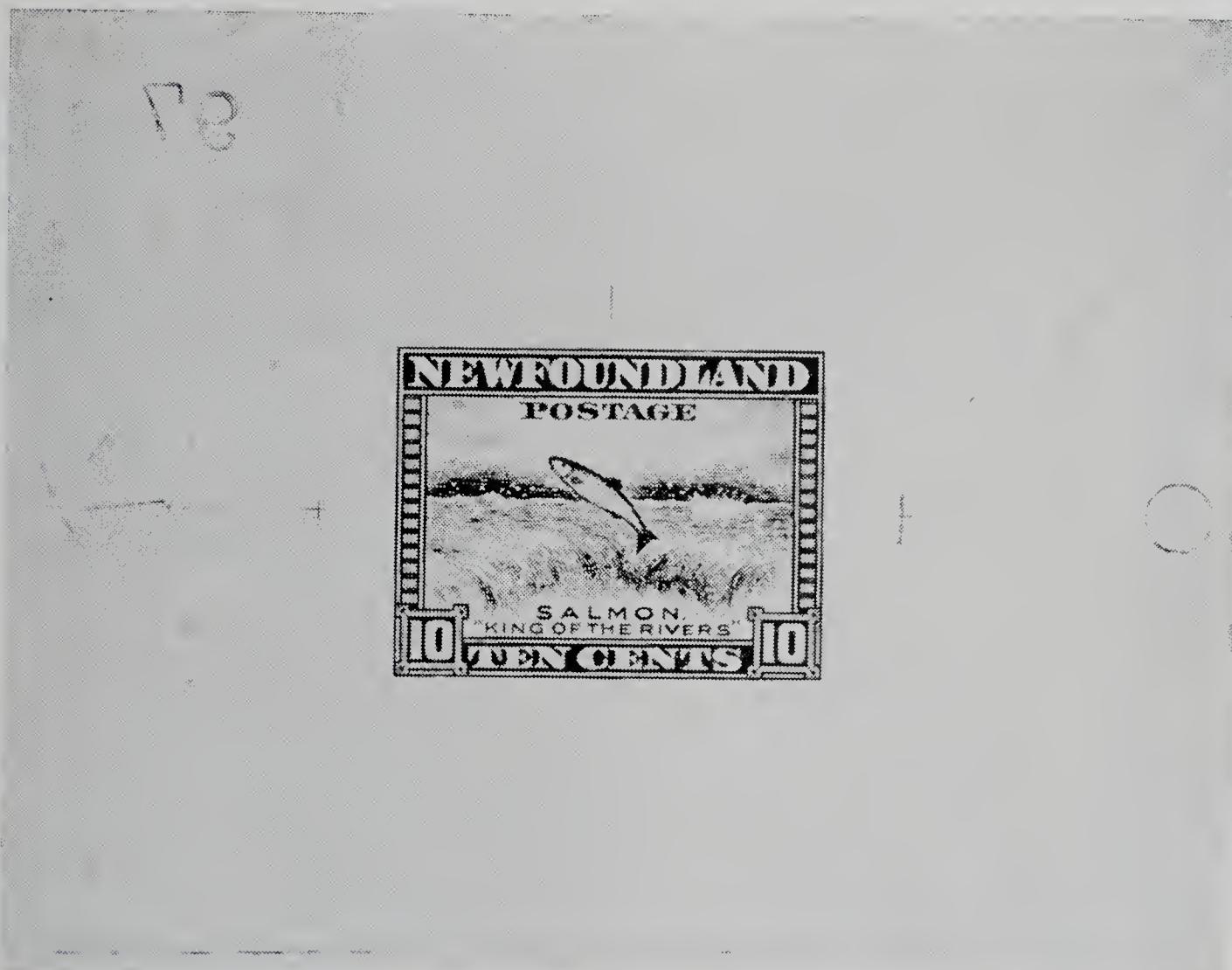
Winter 1965

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Whole No. 85

# The Essay-Proof Journal

Devoted to the Historical and Artistic  
Background of Stamps and Paper Money



Die proof of the 10c stamp in the 1941 War Issue of Newfoundland  
(See page 3.)

Official Journal of the Essay-Proof Society

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# The Essay Proof Journal



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 at 8 P. M. Visitors are cordially invited to attend these meetings, at which there  
 are always interesting exhibits and discussions.

# The 1941 War Issue of Newfoundland

By Robert H. Pratt

(With special thanks to Mr. A. J. Hubbard, Vice-President,  
Royal Philatelic Society, London)

## FOREWORD

"During the air attacks on London in the first two weeks of May, [1941]—the last of the German offensive—over seventy aircraft were destroyed, or more than the four winter months had yielded." (*Their Finest Hour*, by Winston S. Churchill, page 394, "The Wizard War.")

Indeed more than this was destroyed, and it is said that in the dying flurry of the German blitz efforts, on May 10, 1941, the whole plant of Perkins, Bacon Ltd. was destroyed by enemy action. Note too, that during those "winter months" near the close of that tragic and yet triumphant year 1940, on the 29th of December, the headquarters and works of Messrs. De La Rue at Bunhill Row were also destroyed. These events were a grievous blow to historical philately. Nevertheless, much information now being recorded here has survived.

Such is the background for the "1941 War Issue of Newfoundland." I am deeply indebted to the generous and immediate assistance offered by Mr. A. J. Hubbard, Jr., now Managing Director of Perkins, Bacon Ltd. for the information he has given me. Without his help, this article would not be as factual as it is.

## THE QUESTIONS

For a long time I wondered whether Perkins, Bacon Ltd. printed the 13 stamps that were reported issued in 1941. All of these stamps were re-issues of stamps previously printed by Perkins, Bacon & Co. The 48c issued in 1944 also was from this group.

Actually, two different Perkins, Bacon corporate structures were responsible for the Newfoundland printings. Prior to 1936, the original company of line engraving fame was involved. Thereafter, a new company bearing the same name was created by change of ownership, with the resignation of Dunbar Heath and his daughter, and the appointment of Mr. A. J. Hubbard, Sr., as Managing Director, who continued the business. Mr. John Heath and the whole staff remained. They "carried on" with the same plant and equipment, producing the Newfoundland 1937 and 1938 Issues. In 1939 just prior to the World War II, the name was changed to Perkins, Bacon Ltd.

## THE AVAILABLE DATA

The 1933 Gilbert Issue, which was the last Newfoundland issue produced by the original company, utilized a placement marker for locating the transfer roller on the plate, which consisted of a vertical line directly above the middle of the long side of the stamp. This had been traditional since resumption of the printing of Newfoundland stamps by Perkins, Bacon & Co. in 1929. (Figure 1.)

In producing the 1937 and 1938 Pictorial Issues with the same personnel and machinery, "+" marks,  $49\frac{1}{2}$  mm. to  $51\frac{1}{2}$  mm. apart, were placed midway up the short side of the stamp with the  $37\frac{1}{2}$  mm. to  $38\frac{1}{2}$  mm. stamp midway between the "+" (plus) marks. The "cross in the fish's mouth" and "extra tongue" variety of the 1c Pictorial Codfish came from the erroneous placing of one of these marks on the printing plate. (Figure 2.) This "+" mark also was used on the 1938 Royal Family Issue.

I have not been able to find any reference in catalogues or in Boggs' "Newfoundland" about the printer of the 1941 Issue or the 1947 "21st Birthday" or "Mathew" stamps. A study of the known corner plate numbers which were introduced with the 1941 Issues follows: (This list eliminates the Canadian Bank Note Co. printed stamps which are known.)

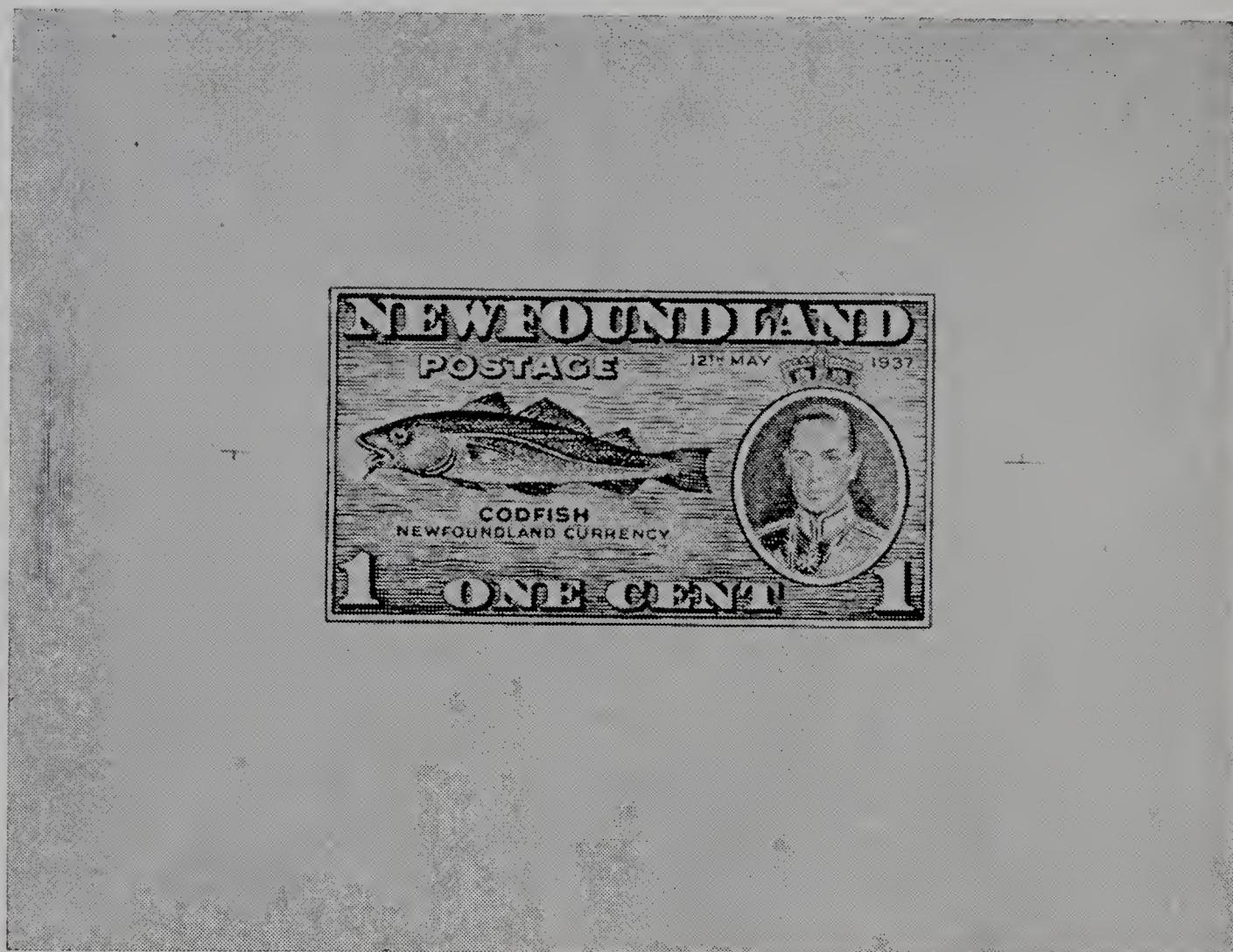


Figure 1.

Figure 2.



## CORNER PLATE

NUMBER	VALUE	DATES	DOUBTFUL, ESTIMATED
41601	8c	1943	(?)
41789	14c	1943	(?)
41791	25c	1943	(?)
41793	48c	1943	(?)
41794	15c	1943	(?)
41795	24c	1943	(?)
41796	20c	1943	(?)
42430	1c	1944	(?)
43066	3c	1946	(?)
43078	2c	1946	(?)
43359	4c	1947	21st Birthday—Issued 21, April, 1947.
43476	5c	1947	Mathew—Issued 23, June, 1947.
43702	10c	1947	(?) One might assume this plate cracked early in its life.
43838	10c	1948	(?)
43965	1c	1948	(?)
43966	5c	1948	(?)
43967	3c	1948	(?)
43968	2c	1948	(?)
No visible plate number	4c	1941	
No visible plate number	7c	1942	

(Confederation with Canada occurred 31, March, 1949 after agreement on 11, December, 1948.)

Boggs, in his Postage Stamp and Postal History of Newfoundland, which was completed early in January, 1942, gives the following dates of issue of the first five values of the 1941 Issue:

4c	—	October 1941
5c	—	Early November 1941
2c	—	November 14, 1941
3c	—	November 15, 1941
7c	—	January 1942

I have found no further information or "first day of issue" for the other values. Holmes' catalogue states the 48c was first issued in 1944.

Studying the plate number series, we can conclude that:

- The plate numbers, except in groups, bear some relation to dates of issue.
- The 48c plate was probably prepared in 1941 and printed in 1942 but not issued until later because of excess supplies of previous issues.
- The 4c and 7c values could have been made from the old plates without plate numbers.
- Two corner numbered plates each were made for the 1c, 2c, 3c and 10c values. One each was made for the other values.
- Whoever printed the 1941 Issue also produced the 1947 stamp.

Scott states that the 2c and 3c values were re-engraved, and Boggs states that the 2c, 3c, 4c and 5c were re-engraved. Boggs bases his statement on the fact that the issued stamps were wider than the same ones previously issued. I submit that this could be due to the use of the thin wove paper and a dry printing method rather than a change in dies.

My curiosity was further stimulated by the recent acquisition of 13 die proofs which were presented as being the 1932-1937 issues. In the envelopes with them was a letter written in 1956 stating in part: "I enclose Die Proofs of the last issue of Newfoundland

stamps. There were, I believe, only three sets of these proofs printed. Whilst they are not a stamp collector's item they are unique in that no one else has a set."

"Not a collector's item" indeed! Then I found one of my supposed 1932, 5c Die #960 proof belonged to this group. Mr. Hubbard also has a set, and I have seen one other incomplete set, so at least three were printed.

The common feature of these die proofs that first drew my attention was the fact that, except for the one 7c proof in Group 3, they all had the "+" placement markers at the middle of the narrow sides of the 26½ mm. to 27 mm. long stamp, now 34½ mm. to 36 mm. apart, and certain construction arcs not on the original dies. (Figure 3.) Also, as seen in the illustration most of the dies now had round holes in them, where none had been before. The large hole measures 4½ mm.; the small hole, 2½ mm.

These 13 proofs, grouped for common factors, were actually all from the 1941 Issue except one. All dies in Group 1 and 2 were 1932 dies variously reworked.

#### GROUP 1

5c	Die #960	No hole
8c	Die #1024	With hole
10c	Die #972	With hole
14c	Die #957	No hole
15c	Die #958	With hole
20c	Die #956	With hole
24c	Die #1028	With hole

#### GROUP 2

48c	Die #1232	'With small hole; also exists in black and brown on water-marked paper'
-----	-----------	---

#### GROUP 3

7c	Die #1029	No hole; Queen Elizabeth 1932 Issue
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#### GROUP 4

1c	Die #17048	With small hole
25c	Die #17114	With hole

#### GROUP 5

2c	No Die Number	With hole
3c	No Die Number	With hole

#### GROUP 6

##### Other Proofs in John Hubbard Collection

4c	Die Proof	(Die 1236)
7c	Die Proof	(Die 1237)
25c	Die Proof	(Die 962 reworked)

#### GROUP 7

##### Later Die Proofs

4c	Queen	Die #
5c	Mathews	Die #18174

So these questions arose:

- A. Was Perkins, Bacon Ltd. the printer and engraver of this issue?
- B. Why the holes in most of the dies?
- C. Were the "+" markers added to the old dies while still hard?
- D. Why were the old dies reworked and used?
- E. Why was the old 7c die proofed?
- F. Why were new dies made for the 1c and 25c and new die numbers added?

- G. Why were the 2c and 3c dies re-engraved?
- H. Why were there no die proofs of the 4c and 7c?
- I. Why was the 48c issued in 1944?
- J. Was there a 5c die II stamp issued?

I tried to answer these questions by deduction from the available data, and then Mr. Hubbard, with much more factual knowledge than I, came to my rescue. The data he has supplied has made answering these questions a simple matter.

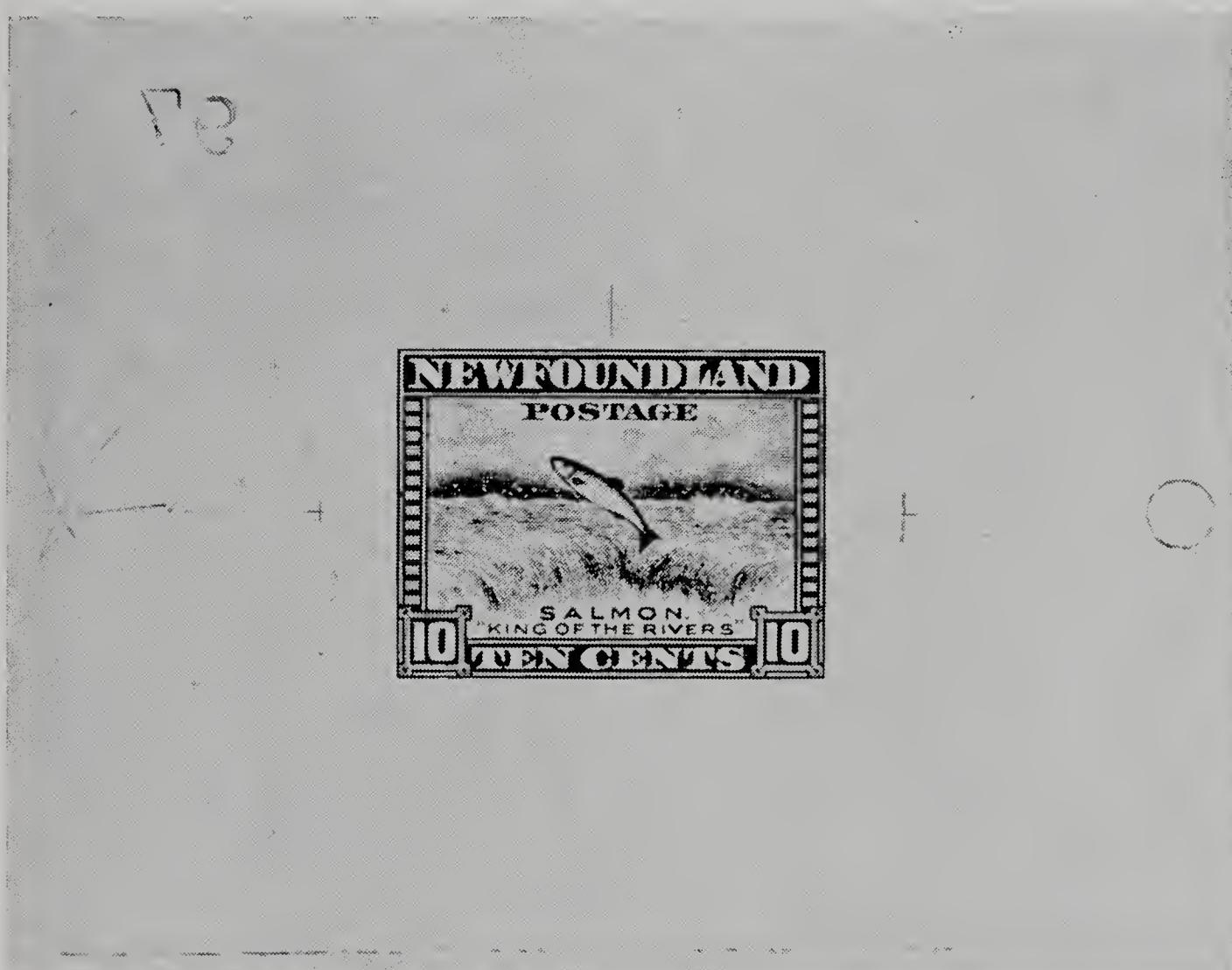


Figure 3.

#### THE FACTUAL DATA

After the destruction of the Perkins, Bacon Ltd. works, Waterlow and Sons, in the spirit of "help thy neighbor," generously offered to print the Newfoundland issues for Perkins, Bacon Ltd. and continued to do so until Newfoundland ceased to be a separate stamp-issuing entity. This great and generous spirit typified the acts that assured England's survival. After the bombing and fire, some dies and a few plates were recovered. Those dies which were saved were in many cases damaged; some, therefore, were retouched. Some could be used "as found," and some had to be completely re-engraved.

The dies, rollers and plates which were in possession of Perkins, Bacon at the time of the bombing consisted of those which had belonged to the old company plus the dies and plates that had been created by the new company.

We now know Waterlow and Sons printed these stamps. This is further borne out by my seeing a book of Waterlow and Sons die proofs in the British Museum which also had the round holes and placement marks. The data below from Mr. Hubbard adds new information for the plate block collector.

The earlier printings of Waterlow and Son in 1941-1942 were made from plates which had plate numbers in the center of the four sides, and were placed so far from the stamp that most were cut off when the sheet was cut to size.

I have seen only six blocks showing these numbers which are in the collection of Mr. A. J. Hubbard. They are:

1c	—	Plate #41711
3c	—	Plate #41418
4c	—	Plate #41420
10c	—	Plate #41867
20c	—	Plate #41796
48c	—	Plate #41793

There is no doubt that all 14 values were laid down in 1941 on plates with the numbers placed as above. Therefore one must add to the list of plate numbers at least one plate for each value without corner plate number. This includes the 48c which was known to be printed without corner plate number in 1942.

At a later date (probably in 1942 or 1943) the Newfoundland authorities gave instructions that the number should be placed nearer the stamp in the corners. The known plate numbers came from this group. This facilitated the sale of "Plate Blocks."

With the change in printers came a change in equipment and printing method. Perkins, Bacon always printed to damp paper which shrinks in drying. It is presumed that Waterlow and Sons used the dry method, which shows no shrinkage.

## THE ANSWERS

### QUESTION:

A. Did Perkins, Bacon Ltd. print the 1941 and 1947 stamps?

### ANSWER:

No. Waterlow and Sons, as explained previously.

### QUESTION:

B. Why are the holes in all dies except the 5c and 14c, and the not-used 7c?

### ANSWER:

They would have been difficult to add to hardened dies. Therefore the dies must have been softened. The holes were added by Waterlow and Sons, who then added certain compass lines and marks to the dies, and probably retouched damaged lines. The new marks were made to suit their own method of laying down the plate. Note that all the old Perkins, Bacon marks were left on the dies; therefore, they must have been removed during preparations of the transfer process. I do not know why certain compass marks were inscribed on all the Group 1, 2, 4 and 5 dies.

### QUESTION:

C. Were the "+" markers added to hardened dies?

### ANSWER:

Probably only on two, the 5c (Die #960) and 14c (Die #957) which have no holes. On the new dies (Figure 4) (Group 4 and 5) 1c, 2c, 3c and 25c, the markers are clear and neat. On the old dies (Group 1 and 2) they are scratched, irregular in size and depth, and sometimes lack color, as on the 5c and 14c.

### QUESTION:

D. Why were the old dies reworked and used?

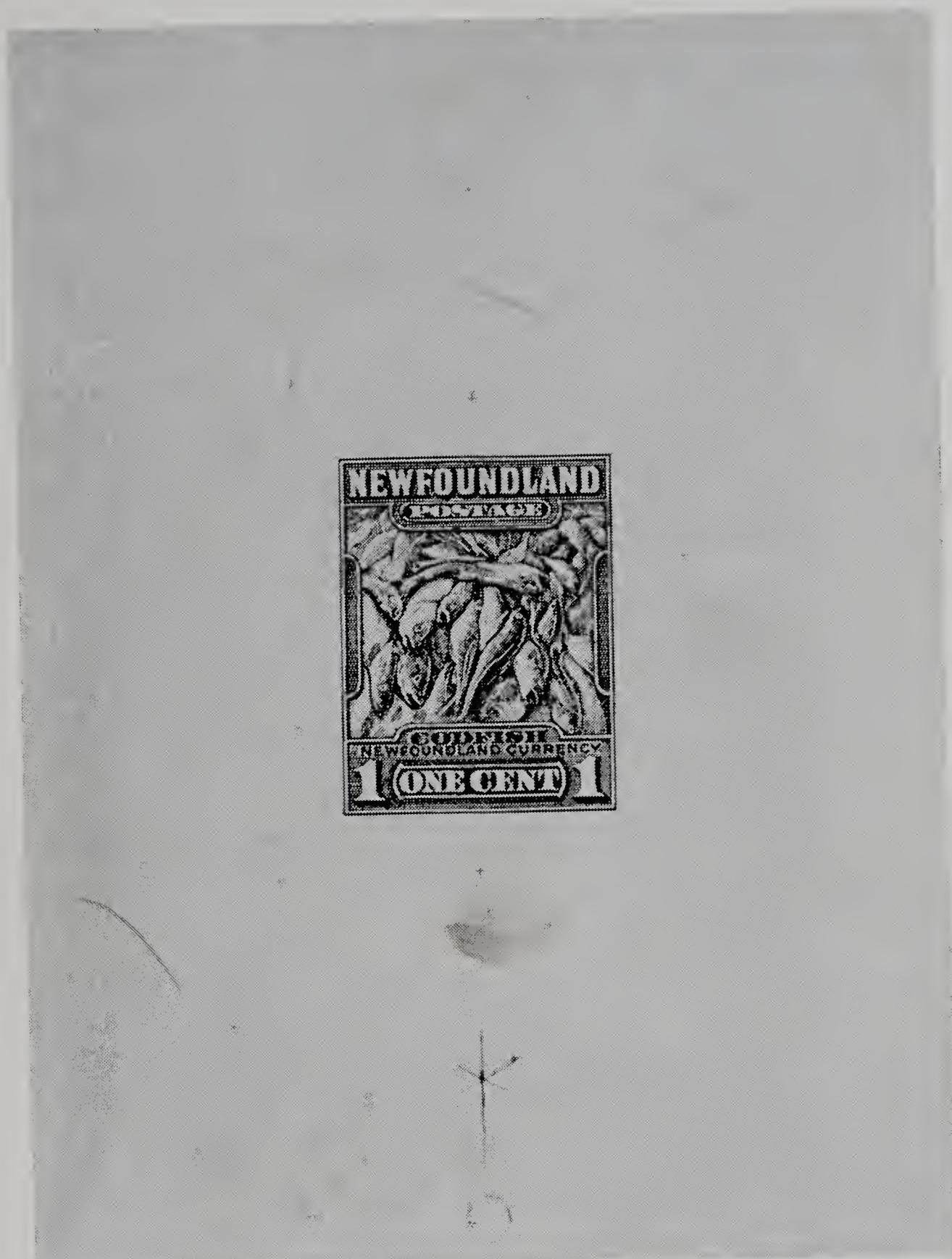


Figure 4. Die No. 17048

**ANSWER:**

It was wartime. Unnecessary re-engraving could not be tolerated. The older plates from 1932 were destroyed, but the dies or rollers were available. Dry printing and different presses used by Waterlow required new plates in any event.

From the old dies which were not destroyed or damaged by the war, new plates could be made with new rollers now bearing the "+" markers to conform to Waterlow's methods of laying down the plate without a maximum of skilled engraving help.

**QUESTION:**

E. Why was the old 7c die proofed? (Figure 5.)

**ANSWER:**

For some unknown reason this die was still in the hands of Perkins, Bacon after the war and had never been defaced with other obsolete dies of earlier issues. This raises another question: Were they proofed after the war?

**QUESTION:**

F. Why were new dies made for the 1c and 25c and new die numbers added?

**ANSWER:**

The 1c die was destroyed, but as the roller existed, a new die was made. Perhaps the old 25c die (#962) was scratched or too worn to be used again, or, perhaps in adding the "+" markers, the tool slipped and damaged the die. Evidently Die #962 survived the war because a known proof copy exists with the hole in it; therefore, it was softened by Waterlow. A new series of die numbers was started with this issue. These new numbers were used only by Waterlow and Sons.



**Figure 5.**



Figure 6

QUESTION:

G. Why were the 2c and 3c dies re-engraved? (Figure 6.)

ANSWER:

— One can only conclude that the 1938 plates had been lost due to war damage, and that the old dies or transfer devices were also destroyed. This is confirmed by Mr.

Hubbard. A study of the proofs I now have shows distinct differences between the 1938 and 1941 issues. A complete new engraving must have been made for each. I cannot say why there were no die numbers added, unless they were put on after this set was proofed. They should be in the new series.

QUESTION:

H. Why were there no die proofs of the 4c and 7c in my set?

ANSWER:

— I can only conclude that they were separated from this set. A proof in color of the 7c (die 1237) is known.

QUESTION:

I. Why was the 48c issued in 1944?

ANSWER:

Here enters a curious numbers game. The 48c stamp for the 1932 series has been variously reported issued in 1937 or January 1, 1938. The die for this stamp was made by making a secondary die from the 30c of the 1932 series, removing the numbers and value block, and re-engraving the new value. According to Holmes this transition set exists in violet. (It is now in the Harris collection.) The transition must have been made by the Perkins, Bacon & Co.

The long Pictorial Issue was produced in 1937 prior to the issuance of the 48c of 1932. The die number for the pictorial stamp, which uses the same central vignette of the fishing fleet as the 30c and 48c of the 1932 issue, is #1224.

The die number for the 1932 set 48c is #1232. This indicates that the 48c of 1932 was made after the 1937 pictorial 48c. It was issued later, too. This stamp should be listed in the 1938 series, not the 1931-32 set.

This being a high value, its use would be limited. Therefore, all stocks on hand could have easily lasted until 1944. The 48c was, however, first printed in 1942. (This was confirmed by Mr. Hubbard.)

QUESTION:

J. Was there a 5c die II stamp issued?

ANSWER:

— Holmes lists a die II 5c as the common stamp, with die I being rarer. I have two die proofs of die #960 (Die I) reworked with the "+" markers. Die II was die #1023. It was made by reworking a secondary die from die #960. There is no die #1023 in the 1941 set I have. Mr. Hubbard reports that die II was destroyed and only die I remained. There was only one corner numbered plate #43966 and one side numbered plate made. I fail to see how a 5c die II could exist. Wartime printing might have made some of the stamps look like die II. I believe Scott has this stamp listed correctly. The perforation difference could exist.

We can therefore reasonably conclude—

- (a) That the old dies were reworked to conform to Waterlow's method of plate making, were sometimes retouched or re-engraved and were used for the: 4c, 5c, 7c, 8c, 10c, 14c, 15c, 20c, 24c, 48c.
- (b) That new dies were completely re-engraved for the: 2c and 3c.
- (c) That new dies prepared from the old rollers were made for the: 1c and 25c.
- (d) That two types of plates occur for this issue:

- (1) With plate numbers on the sides or corners far removed from the stamp (all values, earliest issues and mostly trimmed off before issue.)
- (2) With plate numbers in the corners (all except 4c and 7c).
- (3) A fertile study field here exists for the plate block collector, as it can be seen from the data presented that all of the possible numbers and positions are not known.

My original questions are now answered to my satisfaction, thanks to Mr. A. J. Hubbard. Perkins, Bacon Ltd. contracted for, and Waterlow and Sons printed, the 1941 and 1947 stamps. I should not have been able to deduce this solely from the data at my disposal.

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## The House of Enschedé<sup>1</sup>

### Printers of Holland's Stamps

By George W. Caldwell

The House of Enschedé is one of the oldest existing printing firms in Europe. It was founded by Isaac Enschedé (1681-1761) in June of 1703 at Haarlem in Holland (The Netherlands), following his acceptance into the Printers' Guild of that town. From a modest beginning the firm of Enschedé has developed to the point where its facilities and skilled artisans are capable of producing printed matter in all forms both in quality and quantity.

This is a family business now in its seventh generation. Isaac the founder was succeeded by his son Johannes (1708-1780) who contributed much to the firm's progress. In 1773 he, together with his sons Johannes II and Jacobus, converted the firm into a company and adopted the name of Joh. Enschedé en Zonen (John Enschedé & Sons). The current president is B. F. Enschedé, a direct descendant of Isaac.

Holland, on April 12, 1850, enacted a law adopting the postal adhesive stamp principle. Stamps however (Scott's A1), were not issued until January 1, 1852. J. W. Kaiser engraved the original die, and the Royal Mint in Utrecht intaglio-printed the stamps. It also printed the superseding issue (Scott's A2) in 1864 except the final printing in 1866.

By that time the work load in the Mint was so heavy it was unable to keep up with the demand. Hence, it turned the postage stamp plates over to Enschedé, the firm which had been printing its bank notes since 1814. This final printing was issued during October 1866. Since then all of Holland's stamps except three issues have been printed by this firm. These exceptions consist of the 1869-71 issue (Scott's A4) typographed by Virey Frères of Paris; the 1872-88 issue (Scott's A4-5) typographed by the Imperial Printer in Berlin; and the 1944 issue (Scott's A64-67) intaglio printed by Bradbury Wilkinson & Company, London.

Such is the excellent international reputation of this firm, that it has been commissioned to manufacture stamps by no less than 15 or more foreign governments. The production of Holland's stamps and other paper of value in the Enschedé plant is under the supervision of a government inspector. This safety measure applies also in filling commissions for other governments.

(Continued on Page 31.)

## U. S. Match and Medicine Revenues The Mandel Essays and Proofs

By Thomas F. Morris and Sol Altmann

The contract between our Government and Butler and Carpenter for printing U. S. Private Die Proprietary "Match and Medicine" stamps expired in 1875. Subsequently this work was contracted for by the Bureau of Engraving and Printing and the National Bank Note Co.

We are concerned here with some of the work which the National Bank Note Co. performed on the designs of these revenue stamps as evidenced by certain addenda placed upon the early engraved work by the designer of the stamps and of changes recommended by the responsible officials of the firm and other departmental heads.

Our member, Sol Altmann, has spent many hours in research of old records on essays and proofs. He has recently discovered in the Library of the Collectors Club certain pertinent information in sales catalogues which throws light on the engraving company, the executives who issued the instructions for carrying through the finished product, and those who gave final approval of the completed work.

Mr. Altmann's remarks on these findings are interesting to relate: "Just imagine sitting in an auction room on June 24th and 25th of 1909 and finding a catalogue listing 1226 lots of U. S. essays, proofs and specimens of Match and Medicine stamps being sold by Walter Scott of J. W. Scott Co., 36 John St., New York, from the collection formed by Henry G. Mandel."

The catalogue Mr. Altmann refers to describes each item and adds whatever notations are found placed on many of the essays and proofs by the bank note company personnel. These disclosures and the prices paid 55 years ago for the items prove not only interesting but historically valuable.

The descriptions themselves are given later in this article. First, however, it will be appropriate to give a short resume of the background of the individuals whose initials are found on the various items described:

"J.M."—James Macdonough was one of the "greats" in the bank note business. Artist, designer and later president of the American Bank Note Co., he was born about 1820 and was connected with the business for over 50 years. He was first employed in 1846 with Danforth, Wright & Co. Ten years later he became a modeler for that company. In 1859 he became one of the founders and trustees of the National Bank Note Co. and was elected its first secretary. During the next ten years when he served as head of the model, designing and engraving department, he designed the 1861 and 1869 issues of U. S. postage stamps. Other notable designs during this period are attributed to Mr. Macdonough.

"P"—Butler Packard, bank note artist-designer, was born in 1838 at Albany, N. Y. He was first employed with Danforth, Bald & Co. in 1851 as a general utility boy. Later with Danforth, Wright & Co. he served under the tutelage of James Macdonough and became one of the top-flight designers of stamps. His designs for the 1870 issue of U. S. stamps give evidence of his ability. In his autobiography he states, "In designing work, I have probably made more designs for postage stamps than any other man in the business. And bank note models without number."

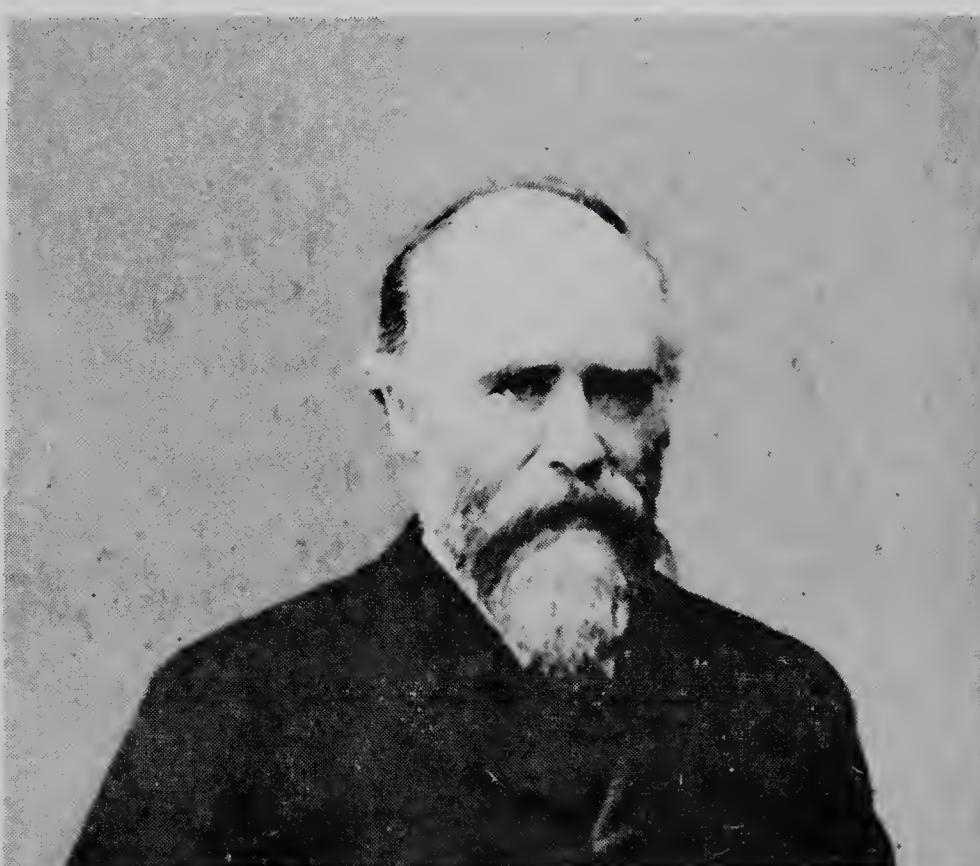
"W.E.H."—William E. Hidden, a bank note artist-designer, began his career as a young man with the National Bank Note Co. and did meritorious work in designs for that company and later for the American Bank Note Co. He had a flair for collecting minerals and precious stones. This interest brought him prominence in mineralogy

later in life. He travelled all over the world in search of mineral deposits and rare gems for important firms in the business. He discovered a new mineral in North Carolina and had the distinction of having it named *Hiddenite*.

“G.W.T.”—George W. Thurber, letter and ornamental engraver, became in successive steps head of the engraving department of the National Bank Note Co. During his employ with that company, he engraved the frames and lettering on the 2c, 3c and 12c stamps of the 1869 issue. In 1882 he established the Hamilton Bank Note Engraving and Printing Co. in New York and became its first president.

“J.E.C.”—J. E. Currier was an officer of the National Bank Note Co., but little is known of his background other than that in the 1890's he was secretary of the American Bank Note Co.

“D. S. Ronaldson”—This letter engraver was well known in the bank note fraternity as a dominant figure in that profession. The earliest record of his work indicates that he engraved the lettering on the 1869 10c and 30c; 1870 1c, 2c, 10c, 12c, 30c and 90c; 1883 2c and 4c; and later issues of U. S. stamps for the American Bank Note Co. He was subsequently with the Bureau of Engraving and Printing and was still in Government employ in 1900.



**James Macdonough**

**Artist - Designer - Executive**

“Henry G. Mandel”—His name is known to only a few, but he was one of the first and can be considered the sage of collectors of essays and proofs of U. S. stamps. Up to the period of his death in 1902, he had gathered together a formidable hoard of 19th century material. Were it not for him, very little of it would be found in albums today. We must therefore pay tribute to his name, his sagacity, keen vision and great interest in accumulating such a vast amount of material which we in later years are able to enjoy.

Henry Mandel was born in 1857 and died in New York City in 1902. He was early employed by the American Bank Note Co., became that Company's official counterfeit and color expert and was well versed in the process of manufacture and the history of U. S. stamps. Clarence W. Brazer in his biography of Mr. Mandel writes:

The American Bank Note Co. had previously absorbed many of the stamp producing companies, and Mr. Mandel no doubt with Pres. Macdonough's approval, had access to the records, files, etc. He personally knew and had access to many of the engravers of stamp dies and their families and previous members of Post Office Committees of both Houses of Congress. From these sources he obtained many essays and proofs by travelling all over, even to Russia, in search of them. It is said that if he could not purchase from engravers' heirs, in order to obtain desirable varieties, he might present or trade books of proofs that he had made up from his collection. Up until that time proofs had been collected mainly by these engravers as a sort of working library and the engravers exchanged proofs among themselves which were valued highly and seldom sold.

He is credited with preparing the large books of essays and proofs that were made up from duplicates in the files about 1900 for officers and directors of the American Bank Note Co. He assisted John N. Luff with information for Luff's book on U. S. stamps which included sheets of India paper plate proofs in various shades and probably the 1869 small numeral essays. The 1847 trimmed die proofs on laid paper were found by him about 1897 and were listed in Scott's Catalogue as stamps from 1900 to 1904 when it was found they were die proofs.

In 1900 he arranged for the U. S. Post Office Department its creditable exhibit of U. S. stamps at the Paris Exposition including complete sheets of cardboard proofs and also loaned a portion of his own collection, particularly SPECIMEN stamps. Virtually the same exhibit was sent to the Pan-American Exposition at Buffalo the following year where his stamp collection was stolen and the stamps were not recovered. He also advised the Bureau of Engraving and Printing in the philatelic preparation of the 1903 album of small die proofs.

His plate proof sheet collection was sold by J. W. Scott and J. C. Morgenthau for about \$50,000. His main collection of essays and proofs was sold for \$30,000 to Lord Crawford through A. Batchelder of the New England Stamp Co. Some duplicates were sold to H. H. Wilson but the bulk of his duplicate collection was sold to John Kleemann of the Nassau Stamp Co. for \$9,000.

The description of the auction sale of the essays and proofs of "Match and Medicine" stamps earlier referred to in this article and previously owned by Mr. Mandel is presented below. The items are listed exactly as they appear in the catalogue, with added sale prices.

#### PRIVATE DIE MATCH STAMPS ESSAYS AND PROOFS

LOT DESCRIPTION	PRICE REALIZED
Allen & Powers 1c blue, die proof, adopted color, monogram below, N. B. N. Co. and No. 4238. In pencil on card, "Approved J. M. Jan. 14, '76 for approval for hardening, Jan. 12, '76 G. W. T." ....	\$ 1.00
Same as above and Nos. 4238, 4239 .....	1.00
Same as above in green .....	1.00
Bagley & Dunham 1c green, die proof, accepted color, monogram N. B. N. Co. No. 5033 .....	1.50
Same as above, 1c blue .....	1.10
Same as above, 1c black .....	1.10
Bauer & Beudel india ink model, the original perfected drawing from which the stamp was engraved .....	5.50
H. Bendel 1c brown, die proof, adopted color, monogram N. B. N. Co. No. 4657, in pencil "3/5/77 J. E. C." .....	1.00
Same as above, 1c black .....	1.00
Same as above, 1c green .....	1.00
Same as above, 1c blue .....	1.00
? 12c brown, die proof adopted color, monogram N. B. N. Co. No. 4658, in pencil "3/5/77 J. E. C." .....	3.00
Wm. Bond & Co. 4c black, die proof, adopted color, below N. B. N. Co. No. 4728 .....	1.30
? Proof without central device and showing alteration of marginal labels .....	2.75
? Plate proof in black, showing full imprint N. B. N. Co. and plate No. 55, block of 24 .....	2.75
Bowers & Dunham 1c green, die proof, adopted color, "C437" .....	1.70
Same as above, 1c blue, "C437" .....	1.00
Same as above, 1c black, "C437" .....	1.10
Charles Busch 1c green, die proof with No. C377 .....	1.00
? 1c black, plate proof, adopted color, block of 10, with imprint American Bank Note Co. and plate No. 119 .....	1.00

Byam, Carleton & Co. 1c black, first die proof before trimming, black label above, plate No. 4214, pencil comment below, "Why comma at end of each line? J. E. C." . . . . .	2.00
? 1c black, two heads left, black space above heads, pencil below, "approved J. M. 4213" . . . . .	2.25
Cannon Match Co. 1c green, die proof, adopted color, No. 4802 . . . . .	1.00
Same as above, 1c black, No. 4802 . . . . .	1.00
Same as above, 1c blue, No. 4802 . . . . .	1.00
Cardinal Match Co. 1c blue, die proof, No. C304 . . . . .	1.00
Same as above, 1c black, No. C304 . . . . .	1.00
Same as above, 1c green, No. C304 . . . . .	1.00
? 1c lake, plate proof, adopted color, block of 12, with imprint American Bank Note Co., plate No. 112 . . . . .	2.50
Henry A. Clark 1c green, proof of original die, adopted color, monogram N. B. N. Co. 4489 . . . . .	2.25
Same as above, 1c black, No. 4489 . . . . .	1.10
Same as above, 1c blue, No. 4489 . . . . .	1.00
Same as above, 1c green, for correction . . . . .	1.00
Clark Match Co. 1c lake, die proof, adopted color, monogram N. B. N. Co. No. 4251 . . . . .	1.10
Same as above, 1c green . . . . .	1.10
G. W. H. Davis 1c black, die proof, adopted color, monogram N. B. N. Co. No. 4148. Pencilled "Approval for hardening, approved by Com. Oct. 18, '75. J. M." . . . . .	1.40
P. Eichele & Co. 1c blue, die proof, adopted color, monogram of N. B. N. Co. 4136. Pencilled "Approved by J. M. for approval for hardening Jan. 7, '75. G. W. T." . . . . .	1.30
A. Goldback & Co. 1c black, die proof, in pencil "for approval for hardening, G. W. T. Oct. 13, '75. Approved Oct. 16, J. M." . . . . .	1.10
P. T. Ives 1c black, die proof, monogram and No. 4225. In pencil, "for approval for hardening G. W. T. approved J. M. Dec. 27, '75" . . . . .	1.10
E. W. King 1c green, die proof, monogram and No. 4182. In pencil, "for approval G. W. T. Approved J. M." . . . . .	2.50
? 1c black, same design as above with U. S. M. Co. under lamp, die proof, monogram and number. In pencil, "Disapproved June 23, '76." A unique and very interesting error, the only specimen in the collection marked "disapproved." . . . . .	5.25
John Loehr 1c blue, die proof, adopted color, monogram and No. 4147. In pencil, "Proof of first alteration." . . . . .	1.20
Joseph Loehr 1c blue, die proof, adopted color, monogram and No. 4238. In pencil, "for approval for hardening G. W. T. Jan. 15, '76." . . . . .	1.60
F. Mansfield & Co. 1c blue, die proof, adopted color, monogram and No. 4151. In pencil, "for approval by Comm. Oct. 22, 1875, J. M." . . . . .	2.20
? 1c black, die proof adopted color, monogram and No. 4149. In pencil, "for approval for hardening Oct. 18, '75, G. W. T. Approved by Comm. Oct. 20, J. Macdonough." . . . . .	1.25
The Richardson Match Co. 1c black, die proof, monogram and No. 4207. In pencil, "for approval for hardening. G. W. T. approved J. M." . . . . .	1.20
F. Zaiss & Co. 1c black, die proof, adopted color, No. 4237, Nat. B. N. Co. In pencil, "for approval for hardening, G. W. T. approved J. M." . . . . .	1.00

## PRIVATE DIE MEDICINE STAMPS ESSAYS AND PROOFS

LOT DESCRIPTION	PRICE REALIZED
Barham's Pile Cure Co. 4c green, unfinished proof, remarks in pencil, "4 strengthen outline a little more over the letters. Sent for examination of lettering. Die is also said to have Bull's head engr. Dec. 22, '77." . . . . .	\$ 1.20
J. W. Campion & Co. 4c black, die proof without pine trees, unique. . . . .	5.75
J. W. Campion & Co. 4c black, with pine trees, one label cut out, no imprint but signed W. E. H. . . . .	1.10
? 4c black, die proof with imprint Nat. B. N. Co., No. 4197 . . . . .	1.00
? 1c vermilion, die proof with No. 4811 above, adopted color. In pencil, "P" (lettering not good)," Dec. 7, '77 checked by request of Mr. Shepard on account of lack of time for re-engraving." . . . . .	2.75

? 2c black, die proof, adopted color No. 4655 and imprint below. In pencil, "P Chief Modeling Dept. J. E. C. 28/4/'77."	1.50
Charles N. Crittenton 1c black, die proof without center. In pencil below, "take a little off of corner of C. of medicine, looks like G."	1.10
? 1c black, die proof, adopted color, Nat. B. N. Co. N. Y. below. In pencil, "O. K. P. Sept. 16, '76"	1.10
1c black, same as above with additional die No. 4467	1.00
Father Mathew Temperance & Manufacturing Co. original sketch signed by artist, W. E. Hidden	5.00
Manhattan Medicine Co. 1c black, die proof, adopted color; below: 5025 Nat. B. N. Co. N. Y. In pencil, "What is the white spot near eye? P. Oct. 11, '78 for approval Oct. 11, '78 for approval Oct. 11, '78. G. W. T. 10/78. J. E. C."	2.20
S. Mansfield & Co. 1c black, die proof. In pencil, "Take 2 proofs in proper color for the official books. Harden and Transfer. Approved J. M. Sept. 25, 1875."	2.20
? 1c black, die proof with monogram, No. 4133, below	1.00
Weeks & Potter 1c black, die proof No. 4733, adopted color. In pencil, "Let Ronaldson touch the lines under thumb and under ends of fingers (sketch of hand) J. M. also where imprint should be 'imprint.' "	4.75

In conclusion, would it not be interesting to learn if any of the more important items represented above form a part of any one of our present members' collection?

## More About the Mandel Collection

Recently Herman Herst, Jr. found a clipping from a New York newspaper (evidently the *Times*) in a lot of postal documents which is of special interest to readers of the article on match and medicine stamp essays and proofs. Headlined, "Mandel Stamps Are Valued At A Fortune/ Some Connoisseurs Appraise the Remarkable Collection as High as \$250,000," it reads:

Following the death of Henry G. Mandel, an expert engraver and chemist, some months ago, his collection of stamps of the United States, which is regarded as one of the most remarkable and valuable in the world, has been placed on the market.

Comprising nineteen large volumes, in which there are about twenty thousand pieces, connoisseurs say the value of the collection may be estimated at anywhere from \$100,000 to \$250,000. From the first stamp printed for the United States government, fifty-five years ago, down to almost the very last, there are many specimens; in many cases the first proofs were obtained from the artists, and the designers or engravers enhanced the value of the pieces by placing their autographs on the paper.

When the first issue of stamps was made, in 1847, economy was the ruling motive, and instead of engraving a new portrait some that had already been used were cut down to answer the purpose. This fact was not generally known, but Mr. and Mrs. Mandel hunted up thousands of old bank notes and other engravings until the original source of the design was discovered and a specimen of the note annexed to the album. All of these altered proofs are unique.

The collection shows examples of the various stages of making some stamps, from the moment the Postmaster General, concluding that a new stamp is wanted, makes a rough sketch of what he desires and turns it over to an artist, who works up the idea from several standpoints. From these sketches a working model is made, probably three or four inches square. This is given to an engraver, and when his work is completed a proof is submitted to the head of the engraving department, who examines it from a technical standpoint and probably notes on the margin instructions to shade one part, darken others, and lighten up other sections of the design.

# The Stamp Duties on British and Irish Bank Notes, 1783-1891

By Marcus Samuel

(Continued from JOURNAL No. 84, Page 178.)

## 1821-45. THE BI-COLOURED STAMPS PRODUCED BY THE "CONGREVE" MACHINES

In 1818, Sir William Congreve, Bart., a pioneer in the military use of rockets, was a Member of Parliament, Comptroller of the Royal Laboratory at Woolwich, and a member of the Royal Commission appointed for enquiring into the mode of preventing the forgery of bank notes. It is stated by C. R. Jossett, in his "Money in Britain," that in 1817 no fewer than 31,000 forged bank notes were detected, and 32 persons were hanged for uttering forged bank notes, though the forgers were never detected. Until this time the notes, both of the Bank of England and of the country banks, had mostly been printed from copper plates and were of comparatively simple design which offered little security against forgery. The Commissioners examined a large number of proposals, and they issued short reports in 1819 and in 1820, the last of which recommended the adoption of Applegarth and Cowper's process by the Bank of England, in preference to another process which had recently been brought to their notice (that of Jacob Perkins), and it was also recommended that the paper used for Bank of England notes should remain unchanged. It is strange that no recommendations were made in respect of country bank notes which were being extensively forged.

On this Commission, Sir William was hardly a disinterested party, in that he had invented a process for the manufacture of bank note paper for the prevention of forgery (patent No. 1819/4,419 dated December 1819), and he was also working on a machine for printing in several different colours, in one operation (Patent No. 1820/4,521 dated June 22, 1821) which could produce notes of a type he was urging country bankers to use, on grounds of alleged greater security, in preference to notes produced by the Perkins process from hardened steel plates (Patent No. 1819/4,400 dated October 11, 1819), of which process he was a virulent opponent. Thomas Joplin, an equally strong protagonist of the Perkins process, states in his "Essay on Banking" (1827—6th Edition) that Sir William "wrote a pamphlet to show that his plan was a good plan and theirs good for nothing, and in proof of the latter, gave specimens of the ease with which their notes could be forged." After describing these imitations he continues, "In short, Sir William could not have furnished an imitation of any one of their plates on bank note paper, and the imitations he did make were evidently so expensive as to induce him to charge a guinea for his pamphlet, the proper price for which might have been from three to five shillings . . . To the value of Messrs. Perkins and Heath's machine work, Sir William has subsequently borne testimony by adopting it himself. The effect of his pamphlet was to induce Government to adopt a stamp on the back of the country bank notes, engraved on his principle, but which was found to have no security in it, and Sir William has endeavoured to improve it by introducing a feeble imitation of their style of machine work."

In fact, this was one of the opening rounds of a contest between two entirely different methods of security printing which was to continue for many years. The Perkins process of recess printing from hardened steel plates gave great security mainly by reason of the power to produce negative impressions of parts of the design which took the form of fine white lines on the print, which it was virtually impossible to imitate when engraving a recess plate by hand. In addition, by the use of a complicated lathe known as the "Rose Engine," a complicated geometrical pattern could be engraved which could not be exactly repeated, once the setting of the machine had been altered. A

further advantage was the power to obtain in large number of most exact reproductions of any one design by mechanical means.

The Congreve process of surface printing in several different colours in one operation from several interlocking plates was claimed to give security mainly by virtue of the perfect accuracy of the "register" between the differently coloured parts of the design, which was considered unattainable when printing in several operations from different plates. Probably on account of the complicated machinery, printings from the Congreve machines were generally made in two colours only. In 1824, another of Congreve's patents was adapted to the machine, enabling impressions to be taken in two colours, with part of the design additionally embossed in colourless relief. Extracts from the patent specifications are given below:

PATENT NO. 1820/4,521 DATED JUNE 22, 1821. CERTAIN IMPROVEMENTS IN PRINTING IN ONE, TWO OR MORE COLOURS

Contrary to the ordinary principle of printing machines, the inking rollers and printing cylinder are moveable instead of being fixed, and the form or plate and distributing surface are fixed instead of being moveable.

The plates must be constructed on a principle entirely different from that of any other plates, which principle forms a part of this system; the plate is, in fact, a combination of two or more plates, according to the number of colours to be printed. In the description, however to which I shall now proceed, suppose two colours and one plate only. In the combination of these plates, certain raised parts of the lower plate come up through corresponding appertures in the upper plate, so as to form one printing surface of the two plates: the interstices in the upper plate being formed in any desired pattern of filigree work, as it is termed, and the relief parts of the lower plate being fitted exactly into those appertures, either by casting one metal plate into another, the metal of the lower plate being in that case softer and easier fused than that of the upper plate, or they may be fitted of two metal plates of equal hardness, either by hand or by casting each part in separate moulds, duly adjusted. Pursuing, therefore, the operation of printing in two colours, it must be understood that these double plates are separated to be coloured with the different colours, and united to print these different colours at one operation. To effect this . . . the machine must be furnished with two sets of inking rollers, reservoirs and distributing plates at the proper times for the different operations of inking and printing.

Details and illustrations are given of further novel features of this most ingenious and complicated machine. A drawing is also provided of every part of the machine for printing in two colours "as now actually in use at Somerset House for the new coloured stamps of the country bank notes."

PATENT NO. 1824/4,898 DATED AUGUST 7, 1824. AN IMPROVED METHOD OF STAMPING

It consists of a mode of stamping paper, vellum, leather or other suitable substance, so as in one single impression to unite with the embossed work usually given in stamping the most beautiful and delicate printed figures, either in one or more coloured inks, or in silver or gold. This mode of stamping is either applicable to the protection of the revenue, or generally, to increase the security of any document against forgery, or for ornamental work in general. Thus it may be applied to the stamping of receipts, bills of exchange, bank notes, etc., or it may be used for the borders of country or other bank notes, so as to make their forgery very difficult . . . Now, the difficulty involved in this process, and the security arising from it when applied as a protection against forgery is that to produce the embossed work in high perfection, the paper must be stamped dry which, as the fine and delicate printing used must be performed at the same instant as the embossing, on account of the register between the embossed work and the printing, involves the well-known difficulty of printing very fine work in perfection on dry paper, sized for the purpose of being written on. To overcome this difficulty, I have found it necessary not only to use a press of very great power, but to impress the paper between two metallic surfaces or other suitable hard substances, instead of between a metallic and leather surface as in common stamping. The force or counterpart of the die must, therefore, be a permanent impression and not a temporary one, as in the common mode . . . The press or engine must in every part of it be one of extremely nice construction and adjustment . . . In stamps and other securities of higher value, I unite the register of different colours with that of embossed work, by means of my compound plate or die, which is already the subject of a patent, and thus a further combination of difficulty to oppose the forger.

Unfortunately for Sir William, his colour process stood little chance of general adoption by the country bankers, whose conservatism was bound to incline them towards

the Perkins process which produced notes printed in black, similar in character but vastly superior in execution to those which they had become accustomed to use for many years. However, he appears to have been especially favoured by the Stamp Office. A. D. Mackenzie in his "Bank of England Note" states that in a notice dated March 1, 1821, Sir William invited the attention of country bankers to the fact that his colour-printing device had been adopted by the Government for the production of stamps which would shortly be issued from the Stamp Office. In the same notice the country bankers were informed that his "triple paper," which would afford further security for their notes, might be obtained at the "New Bank Note Paper Office for the Prevention of Forgery" which he had opened "with the immediate sanction of the Government" at Somerset House.

A letter sent to Messrs Perkins, Fairman and Heath from the Secretary of the Stamp Office on March 27, 1821 reads, "I am directed by the Commissioners to inform you, in answer to your letter of yesterday's date, that having received the Commands of the Lords of the Treasury bearing date the 22nd. Novr. 1819 to carry into effect Major General Sir William Congreve's Plan, so far as relates to the stamping of Country Bank Notes, it will be compulsory on them to stamp such notes with that stamp *only*, whenever the preparations are complete." The first of the new stamps were registered at Somerset House on March 26, 1821, the entry in the register reading, "The following impressions from the new stamps prepared by Sir William Congreve, Bart., pursuant to a Treasury Letter dated November 22, 1819, were by order of the Commissioners taken in my presence. (Signed) W. Kappen, Secretary." Also, "Ordered that the stamps of which the above are impressions shall be used for denoting the duty of 5d. granted by the Act of the 55th. year of his late Majesty, Cap. 184." The page bears impressions of two of the stamps for denoting the 5d. duty on £1 notes.

Though not appropriated by name, the Congreve stamps were the first for exclusive use in denoting the duties on bank notes. They were surface printed in black and in red on the backs of the notes, some of the later issues with parts of the design additionally embossed. The composite dies were engraved by hand, and because of their complicated character it proved impossible accurately to copy their designs when they became worn and had to be replaced, a distinct disadvantage from the security angle. Although the bi-coloured stamps on the backs of notes were far more conspicuous than those previously embossed in colourless relief, even those partly embossed did not provide the expected degree of security. Although proofs of the stamps on thick paper are of splendid appearance, on the thin bank note paper the embossing tended to vanish after the notes had been in use for some time, and a forged stamp has been seen on a forged 1835 £5 note of the Wirksworth and Ashbourne Bank in the collection of the Institute of Bankers. The forgery shows no embossing and there is defective register between the two coloured parts of the design, but it is still quite passable. The stamps were of four denominations, denoting the duties of 5d. on a £1 note, 10d. on a note for £1.10s., 10d. on a £2 note and 1/3 on a £5 note. The stamps and their dates of registration may best be tabulated as follows.

#### 5d. Stamp for a £1 Note

*Type I.* Stamp of oval form with Royal Arms and Supporters in the centre, "FIVE PENCE" at top, "ONE" at foot, "GR" and "IV" at left and right.

*March 26, 1821.* Impressions from two different dies, both with "GR" and "IV" in rectangular frames and with ornamental twirls at sides.

*July 2, 1821.* Single impression, without twirls at sides (see Fig. 27).

*July 11, 1821.* Very similar but with twirls at sides.

*November 21, 1821.* Very similar to last.

*April 10, 1822.* Similar to last but without twirls.

*September 24, 1822.* Slightly different design with "GR" and "IV" in oval frames and with twirls at sides.

*November 13, 1823.* Similar to last but without twirls.

*March 15, 1825.* Similar to last but with twirls (see Fig. 28).



Fig. 27. 1821 Congreve 5d. Stamp for a £1 note. British Crown Copyright.

Fig. 28. 1825 Congreve 5d. stamp for a £1 note. British Crown Copyright.



Type II. Circular stamp with St. George and the Dragon embossed in colourless relief in the centre, "FIVE" and "PENCE" similarly embossed above and beneath, and "One" similarly embossed in circular tablets both sides.

May 5, 1825. Single impression, diameter of circle  $67\frac{1}{2}$  mm.

September 6, 1825. Similar to last but diameter of circle 75 mm. (see Fig. 29).

June 24, 1826. Similar to last but diameter of circle 68 mm.†

June 16, 1829. Similar to last, circle of the same diameter.†

January 25, 1831. Similar to last, diameter of circle  $67\frac{1}{2}$  mm.

January 3, 1845. Similar to last but diameter of circle 73 mm.†

† These dies could only have been used for stamping Scottish notes.



Fig. 29. 1825 Embossed Congreve 5d. stamp for a £1 note.

(To Be Continued.)

Raphael was honored on March 28, 1963 by San Marino by a special issue (Scott Nos. 550-554) depicting four of this great artist's paintings. These are: *Lady with a Veil* (30L), *Self Portrait* (70L), St. Barbara from *Sistine Madonna* (100L), and *Lady with Unicorn* (200L).

# The Pictorial Issues of French Colonies, 1891-1941

## A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Note: Algeria is omitted from consideration; its stamp history, as its political status, is much more closely allied to that of France than the colonies.)

### INTRODUCTION

As most collectors must be aware, taste in design and quality in execution of stamps of most countries sadly declined in the latter decades of the last century and did not generally improve until well after World War I. The trend since the 1890s, slow at first but overwhelming later, has been towards pictorial subjects, undoubtedly under philatelic impulse. The improvement in stamp design did not exactly coincide with the rise of the pictorial stamp, for most of the early pictorials were poor; but in time the two trends fell into step so that in the public mind they are often thought of as mutually influenced. I do not believe that either trend fully explains the other—it would be very difficult to prove such a hypothesis—but the plausibility is there.

We could hardly document the development of the pictorial issue without considering the French colonial issues, for these colonies have been the pacemaker in mass-producing pictorials as *regular* issues. To be sure, a number of other countries introduced pictorial stamps for occasional commemorative purposes as well as for parts of some regular issues years before the French colonies even began to experiment with them. But hardly any other countries (except Liberia and North Borneo), have issued them continuously since prior to 1900.

Indeed, the French colonies can claim little credit for pioneering in pictorial issues, either in design, purpose, method of production or policy. Yet once the Colonial Ministry decided (about 1902?) to concentrate exclusively on pictorials as regular issues for all the colonies, there was no relapse in its devotion to this end, which was implemented as fast as economy and technology would reasonably permit. What should be particularly noted about this is the enormous effort and expense involved, considering the large number of colonies and the desire to provide each colony with issues consisting of more than one design. It was many years later before the British, Portuguese, Italians and Spanish reached a similar scale of pictorial issues for their colonies. Nor can the omnibus Kaiser's-yacht type of German colonies be considered as much of a pictorial venture. We need not speculate on the motives for this pictorial policy of the French colonies, but it is germane to recall that the *Agence Comptable de Timbres Coloniaux* for philatelic sale of colonial stamps in Paris was opened in 1894, the year that the first Paris-printed experimental colonial pictorials appeared.

In this review we are particularly interested in the results of the program: i.e., how and where the issues were produced; the unfolding pattern of the subjects; of the design, engraving and printing characteristics; of the sequence and spacing of the issues; etc. What factors influenced these patterns? What were the reactions of philatelists? Such questions offer scope for extensive study and analysis, if we care enough and if the requisite information can be obtained, without ever broaching the conventional philatelic concerns about denominations, varieties, quantities, distribution, use, cancels, etc.

However, we only intend here to part the bushes, so to speak, for some glimpses. And especially we will not pretend to a serious "artistic" evaluation. That would be for artists and art critics, although giving some opinions can hardly be resisted. In this

regard, let us say that the officials of the colonies and the Ministry who had to choose subjects, designs, engravers, printing methods, colors, etc., for these issues, were just as much amateurs as so many philatelists, and judging by the results perhaps even more so. Hence we feel no compunction whatsoever in matching opinions with them.

Noting that in the period up to 1941 the colonies launched about 96 issues containing 320 designs, it will be desirable to find some significant grouping or pattern in all this material, if only to conveniently discuss it. (Of course the catalogues only list the stamps chronologically by issue or design and numerically by denomination.) After tabulating the issues by designers and engravers and by method of production, we find that in certain periods of years the issues were characterized by the use of the same group of designers and engravers and a given method of reproduction, or some other common features. Thus most of the issues have similarities and affinities in style and appearance with a number of other issues put out at about the same time (within a few years' range). A group of such related issues we call a "generation" in design and production. We identify five such generations up to 1941, and, although some of them overlap one another in time, in general they show a definite chronological sequence.

Because there was considerable individuality from issue to issue even within any one of these generations, we cannot make a very rigid classification of the issues on the criteria under discussion. Indeed, this fact points immediately to a significant conclusion, that the Ministry of Colonies did not highly standardize the character of the colonial pictorial issues. Without research in the archives of the Ministry (which was not feasible for us), we cannot discover to what extent the Ministry may have aimed for standardization in these stamps. Undoubtedly the need for economy was ever a force in that direction. As long as the Ministry was committed (for various administrative and political reasons) to having the colonial stamps produced by the French government's own *Atelier de Fabrication des Timbres*, it had little control over the basic printing costs. However, the Ministry could control designer and engraver fees, the number of designs and denominations per issue, the frequency of issues, the size of printings and the selling procedures—none of which were trivial factors in the total cost. There is indirect evidence that all these were weighed in deciding what stamps to issue.

Since a part of these costs were charged directly to the budget of the colony concerned, the feelings of the officials and residents in the colonies also played a role. Colonial Governors were generally consulted before important changes were made, but the Ministry set the general policy. If a colony wanted to splurge on fancy stamps, the Ministry might veto the plan or cut it down in size. The philatelic aspect of the stamp issues (and this had become important long before the pictorial issues began) was another factor for the officials to consider, which, by its chances to profit the exchequer, could considerably modify the reckoning. And so we might visualize the decision-making process of the Ministry and Governors in concert as a sort of balancing of the following items, in tablature:

- a. To Satisfy Genuine Postal Needs:
  - Adequate denominations
  - Adequate stocks
  - Frequent resupply
  - Designs and colors easy for the clerks to distinguish
- b. To Satisfy Administrative Pressure to Keep Costs Down:
  - Few designs (subjects, dies, plates)
  - Cheap artists
  - Infrequent new issues
  - Few denominations
  - Monocolor printing
  - Large printings
  - Control of stocks to avoid large remainders
  - Resupply of colonies infrequently
- c. To Satisfy Government Officials and Private Merchants Interested in Philatelic Promotion:
  - Variety of designs

Designs popular with collectors at large  
 Designs popular with local public and officials  
 Designs popular with promoters, influential parties, etc.  
 Frequent change of designs (issues)  
 Bicolor or multicolor printing  
 Extra printings for philatelic demand  
 Philatelic sales service

d. To Satisfy Conservative Philatelists:

Artistic designs and colors  
 Quality execution  
 Not too frequent changes  
 No postally unnecessary issues and denominations  
 No irregularities in release and sale

We know that they did not manage over the years to always sail an even keel through this sea of pressures. There were excesses one way or the other at times, and this adds some spice and color to French colonial postal history. Moreover, the seemingly detailed outline above actually oversimplifies the situation in that under certain conditions some of the apparently opposing pressures were mutually supportive; e.g., although the promotion of issues for philatelic demand increases initial costs it may reduce ultimate unit costs through sales to philatelists of stamps which never require any postal service from the government. Also we must not overlook the disinclination of many officials to promote philatelic sales, simply because of the nuisance involved. On the other hand there were always some officials who happened to be collectors or who had ties of friendship with merchants and printers standing to profit from stamps. Such officials would tend to promote philatelic issues from within the administration.

A conservative philatelist examining the record of the pictorial issues cannot accuse the colonies of seriously abusing collectors, neither by too many postally-unnecessary high denominations nor by too many changes of issues (design). Until the advent of air mail the highest face-value denomination of colonial sets was seldom over the equivalent of one dollar, in line with practice of other conservative countries and reasonable postal needs. And the average life of a pictorial issue was about ten years, likewise a conservative practice. Irregularities and abuses in release and sale of the pictorials have been practically nil since the Congo and Samoli experimentals. This is much in contrast to the situation with regard to the overprints and provisionals of the colonies and proves that the policy of issuing regular pictorials has essentially eliminated abuses of any consequence. We can conclude that in general the colonies have succeeded in following a middle course between the poles of decision outlined above—at least until 1941.

A few statistics may be of interest in this connection: For the period 1891-1941 the average number of designs per pictorial issue of the Colonies was 3.3. At first there was a tendency for more issues with three designs and later for more issues with four designs; but only one-sixth of the issues had more than four designs, while over one-third of them had only one design.

Before entering into discussions of each generation, the headings of all the generations are listed here to give an idea of the course we will chart:

- I. The Experimental Generation, 1891-1903 (various methods of reproduction)
- II. The First Generation of Regular Pictorial Issues, 1904-17 all typographed at *Atelier de Fabrication des Timbres*:
  - A. French Guinea types 1904-05
  - B. The J. Puyplat Engravings of 1904-14
  - C. Miscellaneous Designers and Engravers 1904-15
  - D. The De la Neziere Designs of 1913-17
- III. The Second Generation of Regular Pictorial Issues (including the first issues of new post-war colonies), 1922-32; all surface printed at the *Atelier de Fabrication des Timbres*:

- A. Indochina reengravings of 1922
- B. The J. Kerhor Designs 1924-30
- C. Various Designers and Engravers, mostly those who also worked on French stamps, and some native designers.

IV. The Third, or Heliogravure, Generation of Regular Pictorial Issues, 1922-40; various designers and engravers; printed by Helio Vaugirard, Paris.

V. The Fourth, or Taille-Douce, Generation of Regular Pictorials, 1928-41; various designers and engravers; printed by recess at Institut de Gravure, Paris.

(To Be Continued.)

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### U. S. Air Letter Sheet Essay

Through the courtesy of Mr. A. Lewandowski of New York City, who deals in air post stationery, we are able to record an essay for the first U. S. air letter sheet.

It was submitted to the Post Office Department by the Chillicothe Paper Co. Division of Mead Corp., Chillicothe, Ohio. Overall size is  $5\frac{3}{4}$  inches wide and  $4\frac{1}{4}$  inches deep. The parallelograms measure 10 x 9 mm. The essay is printed in red on both sides on laid white paper.



# The Essay-Proof Society at NAPEX 1964

By Kenneth Minuse

The 1964 Annual Meeting of the Essay-Proof Society was held in Washington, D. C., at the Shoreham Hotel, in connection with NAPEX, Sept. 17-20. This joint Exhibition and Convention was sponsored by the National Philatelic Exhibitions of Washington, D. C., Inc., with Svend Yort as General Chairman, and was planned to coincide with the opening and dedication of the Hall of Philately and Postal History in the new Smithsonian Institution building. The 15 national societies participating made it the largest assembly of philatelic societies ever held in this country. Those organizations were: American First Day Cover Society; American Philatelic Congress; American Philatelic Society; American Topical Association; China Stamp Society; Confederate Stamp Alliance; Essay-Proof Society; Flag Cancel Society; Philatelic Literature Association; Postal History Society of the Americas; Society of Philatelic Americans; United Postal Stationary Society; U. S. Philatelic Classics Society; and the Universal Ship Cancellation Society.

Many special events were provided for and by these various organizations and by private groups or individuals. The NAPEX committees made arrangements for buses to visit the Bureau of Engraving and Printing for a tour through the stamp production division and to attend the dedication ceremonies at the Smithsonian. For the ladies there were special tea parties in the Heritage Room at the hotel and an embassy tour of some of the many embassies in Washington. Because there were so many participating societies, with so much overlapping of membership, it was, of course, impossible for one to attend all the various functions.

The Essay-Proof Society was provided with a suitable room for its annual Convention, which was held Saturday afternoon, September 19, an account of which appears elsewhere in this JOURNAL. The Society also engaged one of the well equipped lounges provided by NAPEX, at which more than 40 members and visitors stopped by for a chat and signed the Society's registration book. The lounge proved a great convenience, and resulted in numerous inquiries about the Society and several applications for membership.

Because of the number of participating societies, the supply of exhibition frames was greatly oversubscribed. Many exhibits had to be declined, and some cut to a smaller number of frames. Naturally, this made the competition for the awards unusually stiff for the accepted exhibits.

NAPEX first, second and third awards were made on an "open show" basis, without regard to classification. In addition, most of the participating societies had their special, individual awards.

The number of entries under the classification of "Essays and Proofs" was not large this time, but it was estimated that about 25 per cent of the 400 frames included some essays and proofs—attesting to the high regard in which such items are held to make a showing more complete.

We give below a brief description or mention of award-winning exhibits by members of the Essay-Proof Society, regardless of whether they contained essays and proofs or not. Limitation of space prevents a more thorough coverage, and it is quite possible that we have overlooked entirely some that should be included.



CHARLES A. FRICKE—(Essays and Proofs) *Second Award and Essay-Proof Society Trophy*

The purpose of this exhibit was to illustrate several significant facets associated with the first issue postal card of the United States.

The first item was an original copy of the bulletin sent to all postmasters, dated April 1873, notifying them of the date of issue and significant requirements dealing with the issue and use of postal cards. The first section covered pre-postal cards, that is, those cards needing adhesive stamps which were available to the public and used before the first government card was issued in May of 1873. The outstanding item in this section was a used copy of a Lipman Postal Card, dated October 1870. Not only is this the earliest known example of a used card, but also changes the date previously given by Brazer as 1872. The section also showed various essays submitted to the Post Office Department.

The next group covered a full range of the essays UXIE-Z submitted by the National Bank Note Co. in many colors, types of stock, both watermarked and unwatermarked, including some unlisted items. The third section illustrated how, by the use of black light, the different types of stock used for printing the UXIE-Z essays could be determined. As a result of this research it can be proved that several previously listed items exist on two different papers. The next section dealt with the trial color card proofs of the first postal card, showing how the application of the plate flaw technique (which was an original research project by the exhibitor for identifying the 72-subject plates used in printing the issued card during the period of 1873-1875) could be used to determine when the proofs were printed. The conclusions reached were illustrated by pages showing analyses based on those proofs which were printed from the same subject plate but at different times (illustrated by arrows showing basic plate-flaws and

progressive plate-flaws). Based on this study, it is now known that many of the proofs listed as UX1 by Brazer should be UX3; some of these have already been acknowledged. It also proved that some of the normal color proofs (UX3) were also printed at different times. Several new trial color card proofs were included in the exhibit. [From notes furnished by the exhibitor.]

DR. JULIAN BLANCHARD—(Essays and Proofs) *Second Award*

This exhibit was a modified and much cut-down portion of his major collection of "Stamps and Paper Money with Identical or Similar Designs," which was described in some detail in JOURNAL No. 76, page 191.

GEORGE L. LEE—(Foreign Countries) *First Award*

The subject of this fine exhibit was "Egypt: rarities from a specialized collection." (Mr. Lee was the only E. P. S. member to win a first award. Unfortunately, we are not able to present an adequate description of his exhibit.)

ARTHUR R. KANTOR—(United States: Other Specialties) *Second Award*

This exhibit covered the U. S. Sanitary Commission and related Civil War benevolent organizations. It contained Sanitary Commission corner card covers from various branches, agencies, etc., including a Leeds Patent Envelope with the Commission imprint. Examples of all stamps issued by the Sanitary Fairs were shown, including the majority of known Sanitary Fair stamps on cover, the unique black Brooklyn no-value cover, the majority of known off-cover 5c and 10c Young Ladies of Brooklyn stamps with the unique 10c tete-beche pair, the majority of known used and unused Stamford stamps, the majority of known red Metropolitan Fair stamps, and the unique black Metropolitan Fair stamp. Various examples were shown of the "Forwarded by U. S. Sanitary Commission" handstamp. Also shown were pictorial Fair corner cards with various uses of U. S. postage and franks, original die proofs of the Philadelphia 1864 Great Central Fair stamps, covers of the Christian Commission, Volunteer Refreshment Saloon, Cooper Shop and Citizens' Volunteer Hospital. One page was devoted to the plating of the green no-value Brooklyn Fair stamp. [From notes furnished by the exhibitor.]

W. NEWTON LANDIS—(Postal History: United States) *Third Award*

This exhibit, "U. S. Ship Mail, 1793-1870," consisting of covers carried at least part way by ship, was divided into six sections. The pages of each section were decorated with a small cut of the type ship of the period. The strongest part of the exhibit was devoted to U. S. Transatlantic Mail 1851-1861. On covers to France there was a superb 5c imperforate, another similar 5c together with 10c type II, a pair of 10c type I pre-paying the scarce 20c rate, and a 30c tied with a perfect bull's-eye cancellation "WASHINGTON/SEP/1/D. C." Other covers in this section were several to Great Britain, a magnificent example of mixed franking to Switzerland and one to Australia bearing the scarce Chicago American Packet handstamp.

Elsewhere in the exhibit were covers showing the reduced 12c then 6c rate to Great Britain, a 15c 1869 type II to Germany and one with a perfect handstamp "SAM RICKER JR/ NEW ORLEANS/ AGENT OF THE TEXIAN POST OFFICE DT."

Without doubt the finest item in the whole exhibit was a folded letter from Valparaiso, Chile, with a magnificent example of the scarce Philadelphia full-rigged ship handstamp in red. [From notes furnished by the exhibitor.]

JOSEPH G. REINIS—(Postal History: United States) *Third Award*

The subject of this exhibit was "The United States City Despatch Post from its beginning as a private post in 1840." The first adhesive postage stamp in America was

the private issue of the City Despatch Post, which became the U. S. City Despatch Post when purchased by the U. S. Post Office Department in August of 1842. The exhibit included all of the regularly issued stamps of the government service as well as the issues of the predecessor and successor posts. Die proofs of the City Despatch and U. S. City Despatch stamps were shown. The exhibit was resplendent with a number of rare and extremely fine covers, and was beautifully mounted and well annotated. It was a revision, with additions, of a similar exhibit described in JOURNAL No. 76, page 190.

In addition to the above, our esteemed member, George C. Slawson, author of our Catalog of U. S. Postal Card Essays and Proofs, received a special award from the United Postal Stationary Society for his very fine exhibit of selected pages of "Postal Card Essays and Proofs."

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## The House of Enschedé

(Continued from Page 13.)

In addition to stamps Enschedé produces such items as bank notes, bonds, stock certificates, diplomas, artistic catalogs, and various commercial items. Its printing methods include line engraved recess, sheet and web-fed rotogravure, typography, lithography and litho-offset.

In typography Enschedé uses assemblies of single-subject stereotypes. These are made by impressing a relief-engraved die into wood pulp. When these matrices are dry they are placed in a specially constructed casting box and molten lead poured on them. When the required number of these cliches has been made they are carefully trimmed to exact dimensions with a margin one-half the width of the perforation gutter around the design. Then they are racked in a printer's chase and are ready for printing.

Litho-offset as used by Enschedé is a rotary process using the well known lithography principle that greasy litho ink repels water and the blank parts of the plate accept water, thereby repelling the ink. The litho plate consists of a thin flexible sheet of zinc containing the stamp designs. This is wrapped around the plate cylinder and after passing the water and inking rollers, it offsets the design to a resilient rubber blanket. The stamps then are printed on the paper as it passes between this blanket and the impression cylinders.

The other printing methods used by Enschedé follow generally the same basic principles practiced in other security printing plants.

In resume we believe it safe to state that this firm is equal to the best producers of postage stamps. Furthermore, its long life—three centuries—and its administration and management during that period continuing under one family through seven generations is most unusual and possibly unique in its field. The unbroken contract with the Netherlands government, now nearing a century, speaks well for the very fine product that has been coming out of this House of Enschedé.

# Twenty-first Annual Convention of The Essay-Proof Society, 1964

## Minutes of the Convention

President Blanchard called the Convention to order at 2:30 P. M., Saturday, September 19, 1964, at the Shoreham Hotel, Washington, D. C. At the President's direction the Secretary read the Convention Call.

The Society's registration book was passed around for the signatures of all those present.

The Secretary was directed to read the minutes of the 1963 Convention. Upon motion duly carried these were accepted.

President Blanchard appointed a Nominating Committee with Mr. L. A. Davenport, Chairman, to nominate candidates for the expired terms on the Board of Directors.

The reports of the Secretary, Treasurer and Editor were read and upon motion duly carried were accepted with thanks.

President Blanchard gave an informal report on the progress of the Society and some of the problems that were overcome during the past year. He announced the resignation of Mr. Albert H. Higgins from the Board of Directors, which was due to his work as Treasurer for the International Stamp Exhibition to be held in New York in 1966. This resignation was accepted with regret, as Mr. Higgins has been a valuable worker for the Society for many years.

The Nominating Committee presented the following slate of Directors for the term expiring 1967: Dr. Julian Blanchard, Messrs. Falk Finkelburg, Vincent G. Greene and Thomas F. Morris. After asking if there were any further nominations from the floor and hearing none, the Chairman declared the nominations closed. On motion duly made and carried, the Secretary was directed to cast a single ballot for these nominees, whereupon the chairman declared them elected to the Board of Directors for the term expiring 1967.

The Convention was then opened for general business. As our members are scattered over this country and abroad and not enough of them in any one area to form a Chapter to meet and discuss their hobby, our JOURNAL is the only contact we have with them. This being so, the balance of the meeting was taken up with a discussion of ways to improve it. We were very fortunate in having Miss Barbara Mueller, our new Editor, present. After she had read her report, many points were taken up and new ideas advanced, all of which should make for some very fine forthcoming issues of our JOURNAL.

Among those present was Mr. Kendall Moran, head of the J. W. Stowell Printing Co., printers of the JOURNAL, who was invited by the Chairman to comment on the problems involved in getting the JOURNAL into production.

On motion from the floor duly made and carried, the Officers were thanked for their work for the Society during the past year.

At 4:30 P.M. the Convention was adjourned.

KENNETH MINUSE, *Secretary*

## Secretary's Report

For the first time in the last four years we are glad to report an increase in membership; although this is only two members, it is a step in the right direction.

	1961	1962	1963	1964
Members	266	252	252	254
Non-member subscribers	10	14	16	16

A prospectus has been prepared giving the pertinent facts about our Society which will be sent to all those requesting information regarding the Society. It is hoped this will help to obtain new members. Along this line, our energetic Editor is planning to circularize the larger libraries in the country soliciting paid subscriptions to the JOURNAL. As it is known to be one of the finest periodicals in the philatelic field, this may well increase our non-member subscribers.

The following list of new members secured during the past year shows that new members can be obtained, and that most of us are not doing our share in this work. Most of those secured by the Secretary were the result of unsolicited inquiries:

Sol Altmann	1	Barbara Mueller	4
Julian Blanchard	1	George Wait	1
Falk Finkelburg	1	Secretary	6
Vincent G. Greene	1	Reinstated member	1

Once again we have enjoyed a good income from the sale of back issues of the JOURNAL, as shown in the Treasurer's report. At this time we would like to call attention to the fact that the supply of back issues of the JOURNAL is diminishing, some numbers being unavailable and others in very short supply. Anyone wanting back numbers should contact the Secretary without delay to avoid disappointment at a later date.

Not being sure that all our members know the high regard in which our JOURNAL is held both here and abroad, here is a list of some of the important libraries and institutions that subscribe to it.

The American Numismatic Society  
 The U. S. Bureau of Engraving and Printing, Washington, D. C.  
 The New York Public Library  
 The New York State Library, Albany, N. Y.  
 The Postmuseum, Stockholm, Sweden  
 The British American Bank Note Co., Ottawa, Canada  
 The Johannesburg Public Library, Johannesburg, South Africa  
 The New York Historical Society, New York, N. Y.  
 The Boston University Libraries, Boston, Mass.  
 Vitters Historie och Antikvitets, Stockholm, Sweden  
 The General Directorate PTT, Library Section, Berne, Switzerland

There are other paid subscribers including clubs, etc. There is also a complete set in the Library of Congress and in the Smithsonian Institution in Washington, D. C., the last two being given to them free of charge.

While we realize that ours is a highly specialized field and that our dues may seem relatively high, we believe this information will be helpful in trying to secure new members.

KENNETH MINUSE, *Secretary*

## Report of the Catalog Committee

To date some 60 pages of the revised British North America Section of the Essay-Proof Society Catalog have appeared in our JOURNAL, containing over 1200 different listings of essays and proofs and over 90 illustrations of essays. This is, of course, only the partial listing of Canada. It is estimated that over 200 pages will be needed to complete the initial catalog, with well over 3000 different listings and some 300 illustrations. This should give some idea of the scope of this work.

The portion which has appeared has been well received and an Addenda will surely be necessary, as a good deal of new material has been reported. As we go on, we hope much more will be brought to our attention. This is all very gratifying and while we realize that by their very nature a complete listing of all essays and proofs will probably never be compiled, we do hope to make this catalog as complete as possible.

It is obvious that a catalog of this kind should not be the work of any one person. With this in mind, we have tried to get the help and co-operation of some of the best known people in this field and have been both fortunate and surprised with the results.

This whole work is based upon the original catalog compiled by the late Dr. Clarence W. Brazer, but with many changes and additions. In giving credit where it belongs there is always the chance of omitting some who have been of great help, but we will try to list those without whose assistance this work could not have been done:

CANADA—Messrs. James N. Sissons, Clare Jephcott, Vincent G. Greene and Thomas F. Morris.

PRINCE EDWARD ISLAND—Mr. Leslie G. Tomlinson, F.R.P.S.L., whose knowledge and patience in checking and correcting two or three rough drafts of the listings for this country made this section possible.

NEW BRUNSWICK AND NOVA SCOTIA—Mr. Robert H. Pratt's checking and corrections of the rough draft for this section of the catalog was most helpful.

NEWFOUNDLAND—Mr. Robert H. Pratt, who was the spearhead of this section, and made a trip to England and spent quite some time with the following parties, who were all most helpful:

Mr. Sidney Harris, F.R.P.S.L., who placed many of the essays and proofs in his very fine collection at Mr. Pratt's disposal and gave freely of his extensive knowledge.

Major William Stone, F.R.P.S.L., whose knowledge of the dies and plates of the pence issues of this country was indispensable.

Mr. G. L. Newman, Archivist at Thomas De La Rue Ltd., who by special appointment placed that company's essays and proofs of Newfoundland and his knowledge of them at Mr. Pratt's disposal.

The Royal Philatelic Society, London, England, which kindly allowed Mr. Pratt to examine certain dies and plates of the pence issues of this country in their possession, also their collection of the die and plate proofs.

Mr. A. J. Hubbard, Jr., now Managing Director of Perkins, Bacon Ltd., who spent much time with Mr. Pratt showing him essays, proofs and the record books of his company and discussing the "War Paintings" of the Newfoundland stamps, which were done by Waterlow & Son after the Perkins, Bacon, Ltd. plant was bombed out during the war. (A very fine article about these war paintings, written by Mr. Pratt, will appear in our JOURNAL shortly). Mr. Arnold Strange, F.R.P.S.L., Editor of *The London Philatelist*, whose overall help is greatly appreciated.

It was a revelation to find the interest and enthusiasm shown in England for all types of Newfoundland material. We are justifiably proud that due to all the research done by Mr. Pratt, with a series of articles written by him which will appear in our JOURNAL, and with the extensive listing of the essays and proofs that will appear in our catalog, we will be able to present a very fine picture of the background of the postal emissions of this country.

KENNETH MINUSE, *Chairman*

## Treasurer's Report

The statements submitted herewith show the financial condition of the Society at June 30, 1964, and its operations for the year ended on that date.

### BALANCE SHEET JUNE 30, 1964

Assets:

Cash on Deposit	\$2,243.47
Total Assets	\$2,243.47
Liabilities:	
Dues Prepaid	\$ 60.00
Total Liabilities	\$ 60.00
Surplus	\$2,183.47
Total Liabilities & Surplus	\$2,243.47

### OPERATIONS FOR THE YEAR ENDING JUNE 30, 1964

Income:

Membership Dues - (1963-1964)	\$2,372.50
Subscriptions	153.50
Advertising	702.90
Contributions	168.84
Sale of Journals	227.00
Miscellaneous	10.68
Total Income	\$3,635.42

Expenses:

Printing	\$2,322.06
Photoengraving	167.55
Editor	375.00
Postage	85.33
Miscellaneous	90.76
Total Expenses	\$3,040.70
Gain from Operations	\$ 594.72

### CASH RECONCILIATION AT JUNE 30, 1964

Cash on Deposit July 1, 1963	\$3,408.75
Receipts applicable to the Current Year	3,515.42
Dues Prepaid (1964-65)	60.00
Total Cash	\$6,984.17
Disbursements	4,740.70
Cash on Deposit June 30, 1964	\$2,243.47

## CONTRIBUTIONS, 1963-1964

27C	Banham, Albert P.	\$ 5.00	4C	Morris, Thomas F.	\$30.00
682	Caposella, Fred L.	5.00	689	Mueller, Miss Barbara	5.00
21C	Eisele, Herman	5.00	986	Pennell, J. Roy, Jr.	5.00
72C	Finkelburg, Falk	5.00	742	Plass, R. W.	10.00
47C	Greene, Vincent G.	5.00	875	Ruder, Lucius S.	10.00
60C	Griswold, Dean Erwin N.	10.00	200	Simons, C. Dewar, 3rd	5.00
3C	Gros, Julian F.	5.00	967	Weaver, Ralph R.	5.00
664	Gurney, Kent W.	5.00	20C	White, Marcus	10.00
141	Little, Philip, Jr.	5.00	718	Wilcox, Gaylord P.	10.00
796	McCoy, Mrs. Ethel B.	13.84			
655	Minuse, Kenneth	5.00			
775	Molesworth, Jack E.	10.00			
					\$168.84

## COMMENTS

It is encouraging to see that our income has covered all operating expenses for the year. The sale of back issues of the JOURNAL has again been very satisfactory. We must express our gratitude for the continued contributions of those loyal members who, over the years, have helped to keep our Society in a healthy financial condition.

RAE D. EHRENBURG, *Treasurer*

## Report of the Auditing Committee

The Auditing Committee has examined the books and records of the Essay-Proof Society, Inc., for year ended June 30, 1964, and finds them to be, in general, correctly kept.

The Cash Account has been checked and reconciled; and the disbursements were found to be satisfactorily supported by vouchers.

In our opinion, the Treasurer's Report is correctly prepared and is an accurate statement of the affairs of the Society as at said June 30, 1964, and of its operations for the period then ended.

ALBERT H. HIGGINS, *Chairman*

## Editor's Report

After editing six successive, and I hope successful, issues of THE ESSAY-PROOF JOURNAL, I am happy to make my first report.

I must gratefully acknowledge the assistance of fellow members, without which my task would have been much more difficult. In particular, our President and our Secretary have made the transition of editorships smooth, and they continue to advise and actively assist in the day-to-day tasks.

I must disclaim credit for the excellent contents of the past six issues. Most of the articles in them were unsolicited. Those which were reprints were obtained with no difficulty.

I am happy to report that a substantial backlog of worthwhile articles is being built up. I have several irons in the fire, so to speak. But a weakness still exists in the area of U. S. essays and proofs. We are attempting to strengthen it with reprints of Dr. Brazer's early studies published in *The Collectors Club Philatelist*. Nevertheless, original studies are desperately needed. Also, in order to interest our numismatic members, we need more bank note articles.

To descend to a more mundane level, we need advertising. We are most grateful to our present advertisers, but if we had more, we could publish a larger magazine. Read Herman Herst's ad in the current issue. He is so right. How can we convince a prospective advertiser that JOURNAL ads really pull? There are also several prominent professional numismatists who are members of the Society but who do not support us with advertising.

My correspondence leads me to believe that a market exists for a modest booklet explaining the elements of essay-proof collecting. In my opinion, our growth as a society is hampered by our lack of saleable literature. The experiences of many other groups indicate that the slow but steady sale of booklets provides a source of income as well as new members. I seriously recommend that the creation of a how-to-do-it booklet be undertaken as soon as possible.

I also strongly recommend that consideration be given to the reprinting of the original Brazer catalog of U. S. essays. The fact that the original is now a rarely-offered collector's item also retards the hobby's growth. Perhaps the reprint could be run serially in the JOURNAL in the style of the current BNA catalog and afterward be published in book form.

In my personal effort to promote the Society, I have just mailed, at my own expense, a dozen review copies of the JOURNAL together with a press release to the prominent U. S. and British magazines

and columnists. My next effort will be an attempt to sell subscriptions to more great libraries and museums.

I am very happy as Editor of THE ESSAY-PROOF JOURNAL, and if the Directors are willing I would like to continue serving as long as my work is satisfactory.

BARBARA R. MUELLER, *Editor*

On May 8, 1963, Papua & New Guinea issued two stamps in the regular series. The 8p (Scott No. 157) shows the Port Moresby Harbor taken from a photograph by J. D. McMahon of that town; the 2s3p (Scott No. 166) depicts a Piaggio P166 transport plane landing at Tapini, after a sketch by Mrs. P. M. Prescott, also of Port Moresby. The Note Printing Branch of the Reserve Bank of Australia produced the design, dies and plates, and intaglio printed the stamps.

H. Linley Richardson of Wellington was designer of the three low values (Scott type A55) used for New Zealand's Dunedin Exhibition issue of November 17, 1925. The stamps were typographed by the Government Printing Plant using line etched zinc plates. The surface tinting was applied by lithography.

The dies for the 2s and 5s values (Scott type A8) issued by New Zealand in 1878 were engraved by Bock and Cousins of Wellington. The Government Printer made the electro-type printing plates and typographed the stamps.

## Secretary's Report

BY KENNETH MINUSE, *Secretary*

1236 Grand Concourse, New York 56, N. Y.

### Applications Received

1026	Harris, Sidney J., 10 Walsingham Street, St. John's Wood Park, London, N. W. 8, England (Newfoundland) by Robert H. Pratt
1027	Falkenberg, Kingsley, Box 2739 General Post Office, New York, N. Y., 10001 (Dealer) by George Wait
1028	Hahn, Lt. Joseph D., 37 Gross Drive, Loring A. F. B. Maine (U. S. Proofs and Germany) by Kenneth Minuse
1029	Schueren, Fred P., 5100 Ellington Ave., Western Springs, Ill. (U. S. 19th Century) by Kenneth Minuse
1030	Combs, Rear Admiral, W. V., U. S. N. 2005 Columbia Pike, Apt. 826, Arlington, Va., 22204 (Official Specimens) by L. A. Davenport
1033	De Moss, Herbert N., 1403 Argonne Drive, Baltimore 18, Md., (Dealer) by Kenneth Minuse
1032	Trychel, Stanley R., 515 E. Weber Street, Toledo, Ohio, 43608 (19th Century used U. S. and cancellations) by Kenneth Minuse
1033	Faulhaber, Robert E., 1179 Third Street, N. W., Grand Rapids, Mich. 49504 (U. S. 19th Century, Switzerland, U. S. Proofs, Germany, British Colonies) by Barbara Mueller
1034	Silberberg, Bernard, 29 Wheeler Road, Newton Center, Mass. 02159 (No specialty) by Joseph G. Reinis

### Resignations

C56 Long, Elmer R.

### Enumeration of Membership

Members reported in JOURNAL No. 84	250
Gains	0
Losses	1
Net membership in this JOURNAL No. 85	249
Non-member subscribers	16
Applications received	9

# The Essay-Proof Society Catalog of British North America Essays and Proofs

By the Catalog Committee

**Kenneth Minuse, Chairman**

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue, numbers with suffix of E for Essay and P for Proof, PX for Progressive Die Proof, plus a capital letter for each design and a small lower case letter for varieties.

Our Definitions. See JOURNAL No. 76, p. 148.

Color numbers are from *Color Standards and Nomenclature* by Robert Ridgway.

All items listed in this catalog will have been seen by someone on the Catalog Committee or by some other competent authority. At the end of the listings for each country will be found a description of any items that may have become connected with that country but for various reasons have been omitted from this catalog. If convincing evidence is submitted to justify their listing, this will be done at a later date. On completion of this present undertaking, it is planned to issue addenda as new material is seen.

## ABBREVIATIONS

C—Canceled	1—die impression, large margins
E—Essay	2—die impression, small margins
<b>E-1</b> —Essay for which there is no corresponding Scott's number.	3—plate impression on India paper
P—Proof	4—plate impression on cardboard
PX—Progressive Die Proof	5—plate impression on paper other than India, perforated
TC—Trial Color Proof	6—plate impression on paper other than India, perforated
S—Specimen	8—plate impression from American Bank Note Co. trade sample sheet
v.—vertical reading up	9—plate impression from British American Bank Note Co. trade sample sheet
h.—horizontal	
d.—diagonal	
t.—top	
b.—bottom	
c.—center	
l.—left	
r.—right	

## Dominion of Canada

(Continued from JOURNAL No. 84, p. 188.)

### J3TC1. 4 Cents.

Large trial color die proof  
b. on faint yellow card .011" thick,  
about 44 x 43mm with die No. and  
imprint  
dark olive-black (23 m/5)

### J3TC2. 4 Cents.

Trial color small die proof  
a. on card, stamp size  
black (71 o/5)

Die No. F-180

### J4TC1. 5 Cents.

Large trial color die proof  
b. on faint yellow card .011" thick,  
about 44 x 43mm with die No. and  
imprint  
dark olive-black (23 m/5)

**J4TC2. 5 Cents.**

Trial color small die proof

- a. on card, stamp size  
black (71 o/5)

Die No. X-G 189

Size of die sinkage about 75 x 68.5mm

**J5P1. 10 Cents.**

Large die proof

- a. on India, die sunk on card about  
147 x 138mm  
On face of card in black ink  
"P J V" and in pencil "6 June 28"  
dull dark violet (61 m/3)

**J5TC1. 10 Cents.**

Large trial color die proof

- b. on faint yellow card .011" thick,  
about 44 x 43mm with die No. and  
imprint  
dark olive-black (23 m/5)

**J5TC2. 10 Cents.**

Trial color small die proof

- a. on card, stamp size  
black (71 o/5)

By The British American Bank Note Co.  
Ltd.**1930-32.****J6P2. 1 Cent.**

Small die proof

- c. on thick white glazed paper, stamp  
size, mounted on thick card about  
130 x 140mm  
On face of card in lower left is mss.  
"P J V/ App Janu 3/ 1930"  
dull dark violet (61 m/3)

**J7P2. 2 Cents.**

Small die proof

- c. on thick white glazed paper, stamp  
size, mounted on thick card about  
130 x 140mm  
On face of card in lower left is mss.  
"P J V/ App Janu 3/ 1930"  
dull dark violet (61 m/3)

**J8TC2. 4 Cents.**

Small die proof

- c. on thick white glazed paper, stamp  
size mounted on thick card about  
130 x 140mm

On face of card in lower left is  
mss. "P J V/ App Janu 3/ 1930"  
dull dark violet (61 m/3)**J9P2. 5 Cents.**

Small die proof

- c. on thick white glazed paper, stamp  
size, mounted on thick card about  
130 x 140mm  
On face of card in lower left is mss.  
"P J V/ App Janu 3/ 1930"  
dull dark violet (61 m/3)

**J10P2. 10 Cents.**

Small die proof

- c. on thick white glazed paper, stamp  
size, mounted on thick card about  
130 x 140mm  
On face of card in lower left is mss.  
"P J V/ App Janu 3/ 1930"  
dull dark violet (61 m/3)

**1933-34.****J11P1. 1 Cent.**

Large die proof

- a. on India, die sunk on card  
dull dark violet (61 m/3)

**J12P2. 2 Cents.**

Small die proof

- c. on thick white paper, stamp size,  
mounted on thick card about 138 x  
120mm. On face of card in lower  
left is mss. "LJG/28/11/33"  
On back of card is a red oval hand-  
stamp 51 x 31mm containing  
"British Amer. Bank Note Co. Ltd./  
Ottawa, Ont./ Nov 28 1933"  
dull dark violet (61 m/3)

**J13P2. 4 Cents.**

Small die proof

- c. on thick white glazed paper, stamp  
size mounted on card about 138 x  
130mm.  
On face of card in lower left is mss.  
"LJG/28/11/33"  
On back of card is a oval red hand-  
stamp 51 x 31mm containing  
"British Amer. Bank Note Co. Ltd./  
Ottawa, Ont./ Nov 28 1933"  
dull dark violet (61m/3)

**J14P2. 10 Cents.**

Small die proof  
 a. on thick white glazed paper, stamp size, mounted on card about 138 x 130mm. On face of card in lower left is mss. "LJG/29/11/33"  
 On back of card is a red oval hand-stamp 51 x 31mm containing "British Amer. Bank Note Co. Ltd./ Ottawa, Ont./ Nov 29 1933"  
 dull dark violet

By The Canadian Bank Note Co. Ltd.  
 1935.

**J15P1. 1 Cent.**

Large die proof  
 a. on India, die sunk on card  
 dull dark violet (61 m/3)

**J16P1. 2 Cents.**

Large die proof  
 a. on India, die sunk on card  
 dull dark violet (61 m/3)

**J17P1. 4 Cents.**

Large die proof  
 a. on India, die sunk on card  
 dull dark violet (61 m/3)

**J18P1. 10 Cents.**

Large die proof  
 a. on India, die sunk on card  
 dull dark violet (61 m/3)

**War Tax Stamps.**

By The American Bank Note Co.  
 Ottawa.

Die No. O-G 66

Size of die sinkage about 60 x 64mm  
 1915.

**MR1P1. 1 Cent.**

Large die proof  
 a. with rounded corners, on India, die sunk on card about 130 x 133mm  
 dim dusky green (37 m/1)  
 b. on India, about 53 x 56mm mounted on card about 130 x 181 with die No. above  
 dim dusky green (37 m/1)

**MR1TC1. 1 Cent.**

Large trial color die proof  
 a. on card .0085" thick, about 59 x 63mm with a 2mm hole in each upper corner  
 dark olive-black (23 m/5)  
 b. on faint yellow card .011" thick, about 41 x 50mm  
 dark olive-black (23 m/5)

**MR1TC2. 1 Cent.**

Small trial color die proof  
 a. on card, stamp size  
 black (71 o/5)

**MR1P1S.****MR1P1S. 1 Cent.**

Large tete-beche die proof 97 x 70mm on yellowish wove paper .0025" thick, punched "SPECIMEN", size of "SPECIMEN" about 47 x 5mm  
 dim dark green (35 k/1)

**MR2E-A.****MR2E-A. 2 Cents.**

Plate essay for overprint drawn in black ink on 1912 2c stamp, stuck down on card about 62 x 56mm  
 carmine (1 i/0)

Die No. O-G 67

Size of die sinkage about 62 x 65mm

**MR2P1. 2 Cents.**

Large die proof  
 a. on India, with rounded corners, die sunk on card about 130 x 133mm with die No. and imprint  
 carmine (1 i/0)



MR1P1S.

b. same as above, but without die No. and Imprint  
carmine (1 i/0)

**MR2TC1. 2 Cents.**

Large trial color die proof  
a. on card .0085" thick about 56 x 62mm  
dark olive-black (23 m/5)  
b. on faint yellow card .011" thick  
about 41 x 50mm  
dark olive-black (23 m/5)

**MR2TC2. 2 Cents.**

Small trial color die proof  
a. on card, stamp size  
black (71 o/5)

**1916.**

**Die I**

Die No. O-G 100

The lines below the "T" of "1Tc" are horizontal and cross hatched in the oval frame.

Size of die sinkage about 58 x 70mm

**MR3P1. 2 + 1 Cent.**

Large die proof  
a. on India, die sunk on card about 165 x 232mm  
carmine (1 i/0)

**MR3TC1. 2 + 1 Cent.**

Large trial color die proof  
a. on card .0085" thick about 58 x 70mm  
dark olive-black (23 m/5)

b. on faint yellow card .011" thick  
about 41 x 50mm  
dark olive-black (23 m/5)

**MR5TC5. 2 + 1 Cents.**

Plate proof on stamp paper, imperf., no gum. On marginal face of a block of 4 x 10 is a violet oval handstamp 48 x 28mm containing "POSTAGE STAMP BRANCH/ SUPERINTENDENT/ AUG 22 1916" and in ink mss. "Approved RMC (Cutler)" Plate No. "OTTAWA- No. A14" dim dusky olive-brown (15 m/1)

**1916.**

**Die II**

Die No. O-G 106 1/2

Below the "T" of "1 Tc" the left portion consists of only horizontal lines while the right portion consists of diagonal lines and dots.

**MR4P1. 2 + 1 Cent.**

Large die proof  
a. on India, die sunk on card about 165 x 232mm  
dull dusky yellow-brown (13 m/2)

**MR4TC1. 2 + 1 Cent.**

Large trial color die proof  
a. on card .0085" thick about 62 x 68mm  
dark olive-black (23 m/5)  
b. on faint yellow card .011" thick  
about 41 x 50mm  
dark olive-black (23 m/5)  
c. on India about 53 x 56mm mounted  
on card about 165 x 219mm  
carmine (1 i/0)

By The British American Bank Note Co.

Officially Sealed.  
(Dead Letter Office)

1875-1901.

Shadows in frame corners missing.

OS1PX-A.

Progressive die proof  
a. on India  
deep orange-red (7i/0)  
black (69o/5)



OS1TC1.

OS1TC1.

Trial color large die proof on India  
die sunk on card  
green (33k/0)

OS1TC2.

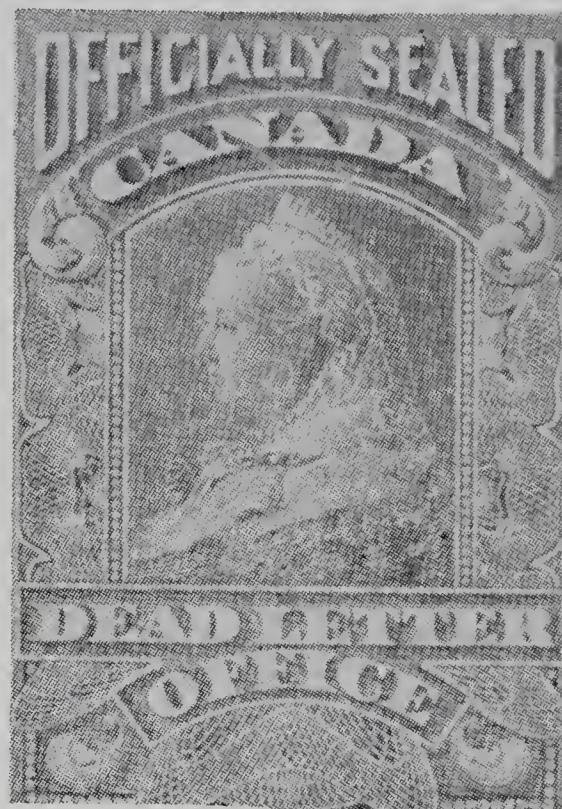
Trial color die proof  
a. on India  
dusky green (33m/0)  
b. on card, stamp size  
black (69o/5)

OS1P3.

Plate proof on India  
brown (11-/0)

By The American Bank Note Co.,  
Ottawa, Canada.

1902-1912.



OS2.

Die No. 011

OS2P1.

Trial color large die proof  
a. on faint yellow card, about .11" thick  
dark olive-black (23m/5)

OS2P2.

Small die proof on card, stamp size  
black (69o/5)

OS2P3.

Plate proof on India  
black (69o/5)

OS2TC3.

Trial color plate proof on India  
dusky brown (11m/0)

OS2P5.

Plate proof  
a. on faint blue-green wove paper,  
about .006" thick, a block of 6  
(2x3) mounted on card about  
93x95mm has mss. "Approved as  
to paper and color-RMC" and is  
handstamped on back "POSTAGE  
STAMP BRANCH/ P. O. DEPT.  
C A N A D A / SUPERINTENDENT  
FEB/28/ 1902" in a 31mm dia-  
meter circle in blue ink.  
black (69o/5)

By The British American Bank Note Co.



OS4.

1913-1929.

OS4P1.

Large die proof  
a. on faint yellow card, about .011" thick  
dark olive-black (23m/5)

OS4P2.

Small die proof on card, stamp size  
black (690/5)

OS4TC3.

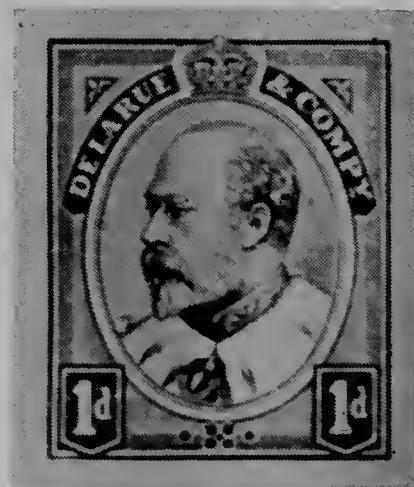
Trial color plate proof on India  
dusky brown (11m/1)

OS4P4.

Trial color plate proof on card  
dusky yellow-black (23m/5)

The following items have in some way become identified with Canada essays or proofs, but for the reasons given below in each case, have not been included in this catalog. If and when satisfactory information is received to warrant their listing, this will be done.

Some of the items listed here are sought after by collectors and bring very good prices. Our purpose in listing them here is so that the collector will know what they really are.



King Edward VII. Engraved by Thomas De La Rue, London, England in July 1903. Mr. G. L. Newman, the archivist for this company has explained several times that this is not an essay for Canada, but a trial engraving made with the view of interesting the Italian Post Office in having De La Rue do some work for them.



Riel Essay

Sometime following the Confederation in Canada in 1867, the control of the Western Territories passed from the Hudson's Bay Company to the new Canadian Government. A large number of the population around Manitoba resented the way their allegiance had been transferred to the new Government, a majority being squatters fearing the new Government would evict them. Louis Riel, a halfbreed from the Northwest organized a group of followers into a sort of provisional government. The new Canadian Government put down this rebellion and Riel fled to the United States. In 1885 Riel came back from the United States and led a second rebellion setting up his own Government at Batoche. This time when the Canadian Government quelled the uprising Riel was captured, tried and executed on November 16, 1885 at Regina in the Northwest Territories. It is not known if this label was prepared at the time of the first or second uprising. At any rate they seem to be very rare.



dim dusky brown



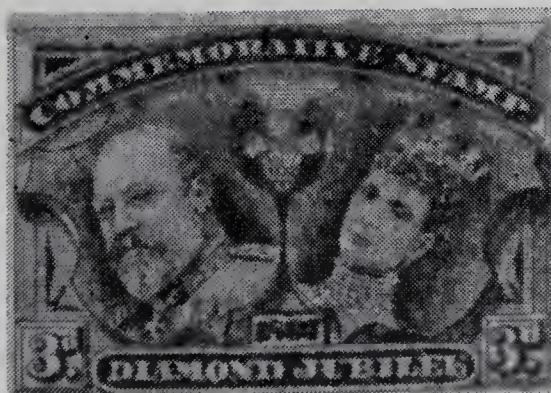
dim orange



dim dark blue-green



dusky violet-red



deep red



dusky blue



dusky deep green-yellow

These are simply labels sold on the streets of London, England and elsewhere during the Jubilee Celebration.

They come on different papers, both imperf and perf.

(Conclusion of Canada.)



## We have on hand a **LARGE SELECTION OF ERRORS AND VARIETIES**

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**S. SEREBRAKIAN, INC.**

P. O. Box 448

Monroe, N. Y.

# Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y. for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essays and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

## H. R. Harmer Inc., New York, N. Y. Sale of May 12-15, 1964.

### Canada

1851-55	3p black, trial color plate proof on card, horiz. "Specimen" in yellow .....	1TC4Sh	\$16.00
	3p black, trial color plate proof on India, diag. "Specimen" in carmine .....	1TC3Sd	10.50
1857	7½p black, trial color plate proof on India diag. "Specimen" in carmine .....	9TC3Sd	20.00
1940-41	25c green, War Savings (Spitfire) trial color die proof on India die sunk on card .....		23.00

## H. R. Harmer Inc., New York, N. Y. Sale of June 10-11, 1964.

### Newfoundland

1933	5c-75c black, complete set, trial color large die proofs on watermarked paper .....	C13-17TC1	275.00
	5c-75c same as above, but in issued colors .....	C13-17P1	275.00
	5c-75c Complete set die proofs in issued colors mounted in a small folder from John Dickinson & Co., Ltd., London, E. C. 4 .....	C13-17P1	900.00
	75c bistre, progressive die proof "LABRADOR" omitted, mounted in a small folder from John Dickinson & Co., Ltd., London, England E. C. 4 .....	C17PX-A	120.00
1933	1c-32c black, complete set trial color die proofs on watermarked paper .....	212-225TC1	200.00
	1c-32c same as above, but in issued colors .....	212-225P1	280.00

## H. R. Harmer Inc., New York, N. Y. Sale of July 1, 1964.

### Canada

1934	2c red-brown, plate proof, mounted on large card (157x162) with "British Am Bank Note Co., Ottawa, Ont., Aug. 8, 1934" stamped on back of card. (This may be a small die proof.) .....	210P5	33.00
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## H. R. Harmer Ltd., London, England. Sale of July 20-22, 1964.

### Newfoundland

1932-38	5c violet-brown, large die proof (Die II) on watermarked paper .....	190P1	36.40
1937	1c blue, progressive die proof, vignette of King's head in oval with crown on wove paper with mss. note in pencil in lower-left "III 9/2/37, 2nd. proof" .....	233PX-A	84.00
	1c black, progressive die proof on wove paper, vignette of King's head in oval and crown and the codfish, also the words "POST-AGE," "CODFISH" and "NEWFOUNDLAND" "CURRENCY," dated in mss. "19/2.37" .....	233PX-C	44.80
	1c gray, large die proof on wove paper .....	233P1	75.60

J. N. Sissons Ltd., Toronto, Canada. Sale of Aug. 12-13, 1964.

### Canada

1851-2	6p gray, plate proof on India, vert. "Specimen" in red, block of 4	2P3Sv.	62.50
	12p black, plate proof on India, on card, vert. "Specimen" in red, small crease	3P3Sv	72.50
1855	12p black plate proof on India, vert. "Specimen" in green	3P3Sv	110.00
	10p orange, trial color plate proof on India	7TC3	18.00
	10p orange, trial color plate proof on India, a pair	7TC3	29.00
1857	½p black, trial color plate proof on thick wove paper, gummed	8TC8	28.00
	½p rose, plate proof on India, vert. "Specimen" in green, block of 4	8TC3Sv	36.00
1859	5c vermillion, plate proof on India	15P3	21.00
	5c black, trial color plate proof on India	15TC3	16.00
	5c vermillion, plate proof on India, on card horiz. "Specimen" in black	15P3Sh	21.00
	10c black-brown, plate proof on India	16P3	22.00
1864	2c dark green, trial color plate proof on India, on card	20TC3	35.00
1891?	2c green, Canada Bank Note, Engraving & Printing Co. essay with "Running Horse" on Japanese paper, an imprint block of 4	36E-A	60.00

### New Brunswick

1851	6p black, trial color plate proof on card, a pair	2TC4	18.00
	1/- black trial color plate proof on card, a pair	4TC4	19.00
1860	5c brown, Connell plate proof on India, on card, "Specimen" in red, block of 4	5E-S	60.00
1860-63	10c brown, trial color small die proof mounted on card with Die No. 73 (Goodall)	9TC2g	52.50

### Nova Scotia

1851-53	1p black, trial color plate proof on card, from Plate I, a pair	1TC4	23.00
	1p black, same as above, but a block of 4	1TC4	42.00
	6p black, trial color plate proof on card, a pair	4TC4	18.00
	1/- black, trial color plate proof on card, a pair	7TC4	22.00
1860-63	2c blue-green, trial color small die proof mounted on card with Die No. 412 and imprint (Goodall)	9TC2g	52.50
	5c green, trial color small die proof mounted on card with Die No. 95B (Goodall)	10TC2g	52.50

### Prince Edward Island

1861	3p red, large die essay, without "Prince Edward Island" and values	2E-A	36.00
	6p dull rose, essay on India, similar design as used on the	4 ½ p.	
		3E-A	23.00
1870	4 ½ p claret, trial color small die proof on India	10TC2	31.00
	4 ½ p brown, plate proof on card	10P4	17.00
1872	3c blue-green, essay on soft wove paper, perf 12 o.g.	13E	11.00

### Newfoundland

1868?	13c olive-green trial color finished proof on white wove paper, perf. with o.g., cut from the Amer. Bank Note Co. Trade Sample sheet.	30TC8	26.00
1911	1c-15c black, complete set plate proofs on card, pairs	104-114P4	50.00

Harmer, Cooke & Co., Inc., New York. Sale of Sept. 24, 1964.

### Canada

1851	12p black, plate proof on India, vert. "Specimen" in green	3P3S-Av.	85.00
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## By Falk Finkelburg

Vahan Mozian Inc., New York, N. Y. Sale of Aug. 4-6, 1964.

## United States

1845	5c blue, Albany Postmaster on bond paper .....	Br. 1XAEC	30.00
1851	3c blue essay on bond paper, Bald, Cousland & Co. ....	Br. 33E-Lb	16.00
	1c carmine, essay on proof paper .....	Br. 55E-An	5.00
	12c black, die essay on Indian on card .....	Br. 59E-Ag	32.00
	90c green, essay on bond paper, vignette .....	Br. 62E-Aa	5.50
1861	1c red, essay pair with coupon attached .....	Br. 63E-Bf	32.00
1865	1c red, essay with coupon attached .....	Br. 63E-Bc	10.00
1869	3c violet (Thorp Patent) essay .....	Br. 83E-Cc	30.00
1867	3c red essay on green, with "2" in ovals .....	Br. 85E-Gts	24.00
1869	30c black, essay on pale gray paper .....	Br. 121E-Ck	18.00
1870	1c black, creased National Bank Note Co. essay .....	Br. 145E-Bf	34.00
	2c black, die essay on glazed paper .....	Br. 146E-Bf	46.00
1847	5c and 10c, small dies, Reproductions .....	3,4P2	45.00
1851	1c blue, plate proof on India, block of 4 .....	40P3	45.00
1861	10c green, plate proof on India, block of 4 .....	68P3	20.00
1869	10c ultramarine and 10c green, imperf. essays .....	Br. 116E-Dj	18.00
	30c violet, essay with red bands top and bottom .....	Br. 121E-Co	22.00

Harmer, Rooke &amp; Co., New York. Sale Sept. 10-11, 1964.

1847	5c and 10c Reproductions on card with official envelopes .....	3, 4P4	21.00
1851-60	1c-90c on card (12c cut close) .....	40-47P4	22.00
1869	1c-90c on card .....	112-122P4	36.00
1890	1c-90c on card (except 2c lake) .....	219-229P4	16.00
1901	2c-10c Pan American large dies (age stains) .....	295-299P1	65.00
1868	National Bank Note Co. Washington vignettes four colors	Br. 94E-Ae	18.00
	National Bank Note Co. essays, Washington vignettes four colors	Br. 94E-Af	22.00
1861	1c dark blue, essay on pink card .....	Br. 55E-Ab	8.00

## Reports of Society Monthly Meetings

JOSEPH G. REINIS, *Chairman*KENNETH MINUSE, *Secretary*

Meeting of September 9, 1964. Present: Mrs. Ehrenberg, Mrs. McCoy, Messrs. Altmann, Brooks, de Genring, Finkelburg, Jackson, Minuse, Peterman, Reinis, and guests.

The program for this meeting was provided by the Philatelic Foundation through the courtesy of Miss Ethel Harper, who showed and discussed selected pages of essays and proofs of U. S. stamped envelopes from the L. H. Barkhausen collection that had been presented to the Foundation a few years ago. The pages were mounted in the wall frames of the Collectors Club meeting room and Miss Harper gave an excellent talk on the material shown, pointing out individual items in each frame and calling attention to its particular interest. The Nesbitt essays and some of the George H. Reay and Plimpton Manufacturing Co. essays and proofs were shown. Among the latter were the original pencil sketches made by Henry Mitchell for the Centennial and Columbian issues. These, Miss Harper pointed out, were exquisite works of art, worthy of display in the Metropolitan Museum of Art. All such original drawings, of course, were unique, a word, Miss Harper commented, much overworked in philately, but one which has its true meaning when applied to many of the items from the Barkhausen collection. No one examining the "built-up" essays of Nesbitt, carefully pasted-up miniature portraits surrounded by hand-drawn and often hand-painted watercolor frames of proposed stamps, could doubt for a moment that here was indeed the sole example of the subject displayed.

The selection shown was but a small part of the Barkhausen collection which, in its entirety, is probably the finest and most complete reference collection extant of any group of stamps. The selection that was exhibited and so ably discussed was, of course, of particular interest to our members, and a resounding vote of thanks was given Miss Harper and the Philatelic Foundation at the conclusion of the meeting.

After Miss Harper's talk, Mr. Prescott H. Thorp, from his extensive knowledge of this type of material, answered all questions put to him by those present. An interesting and instructive evening was enjoyed by all present.

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## HOW MANY?

The E. P. S. has several hundred members. At a recent stamp exhibition, we joined with three other New York auctioneers in a discussion as to how many of these were auction buyers. We checked the number of bidders on a collection of proofs and essays in one of our sales who were E. P. S. members, and the number was surprisingly few.

There were more buyers who were NOT members than there were those who were. This indicates, for one thing, that the membership potential for the E. P. S. is rather large.

Does it also indicate that there are members who are not interested in adding to their collections? (We are allowing, of course, for those whose collections are so advanced that there is little coming up at auction to interest them.)

We'd appreciate comments on this, and we'd love to hear from any E. P. S. members who are interested in buying fine essay and proof material and who are not now on our list. There must be quite a few of these. Would any care to send us their names?

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These were Imperforate, on stamp paper, and fully gummed. It is believed that 45 sets were later privately perforated.

Only 3 or 4 such sets appear to have come on the market within the past 10 years. How many exist today is unknown. In an April, 1960 Public Auction, an imperf. set originally in The Hind Collection, described as "unused (apparently without gum), # PR33-56 Imp." realized \$875. In a December 1960 Public Auction, a Perforated set realized \$1,250.

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